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By Mary Christa O'Keefe

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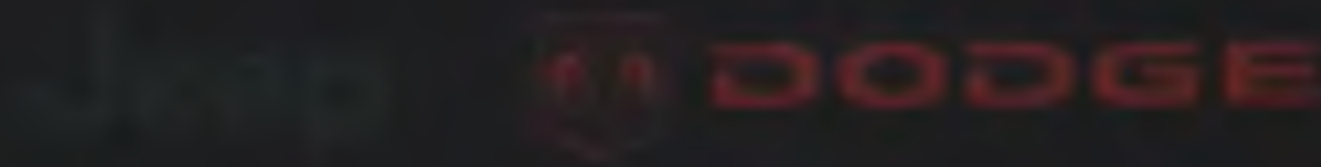


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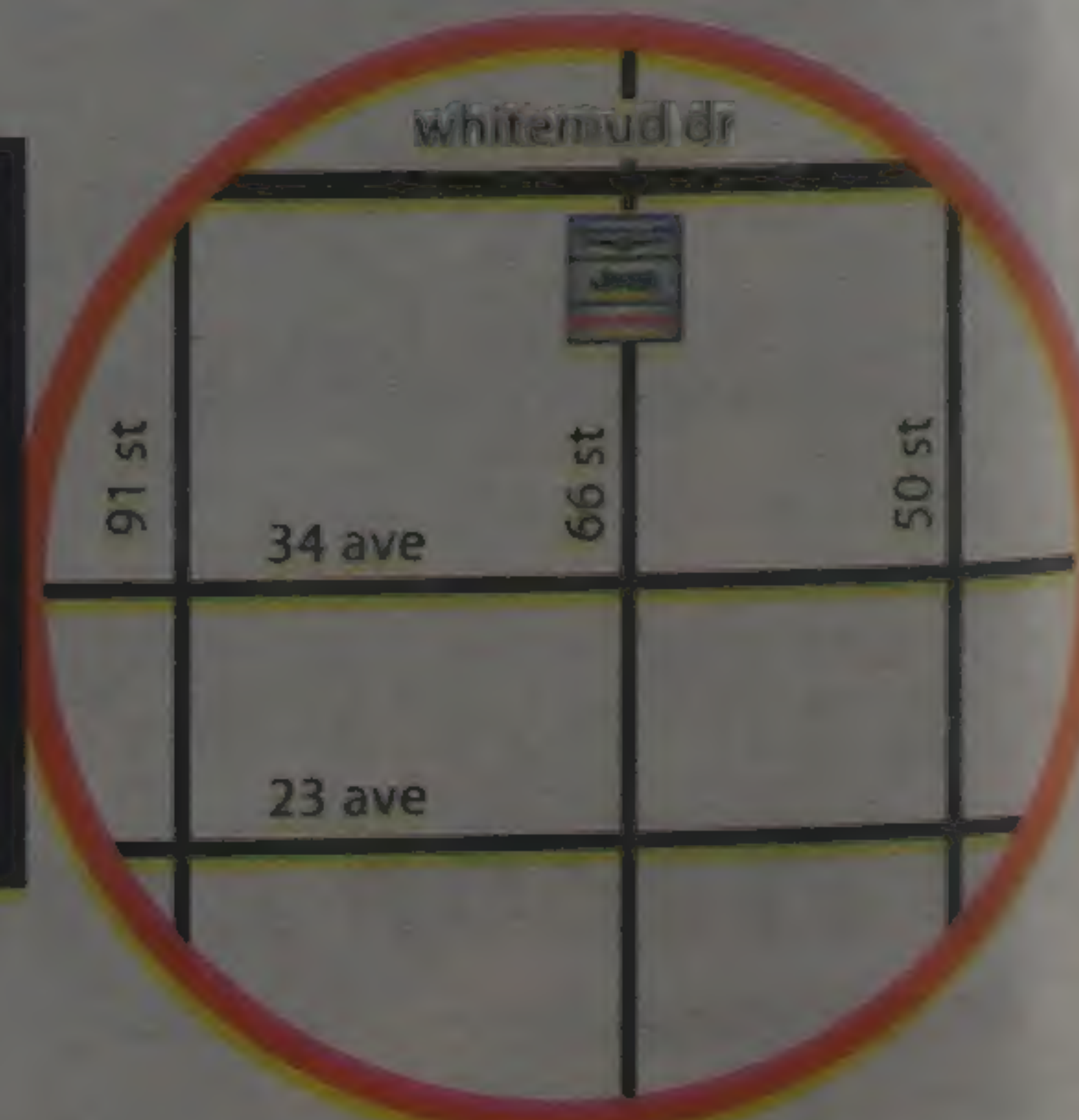
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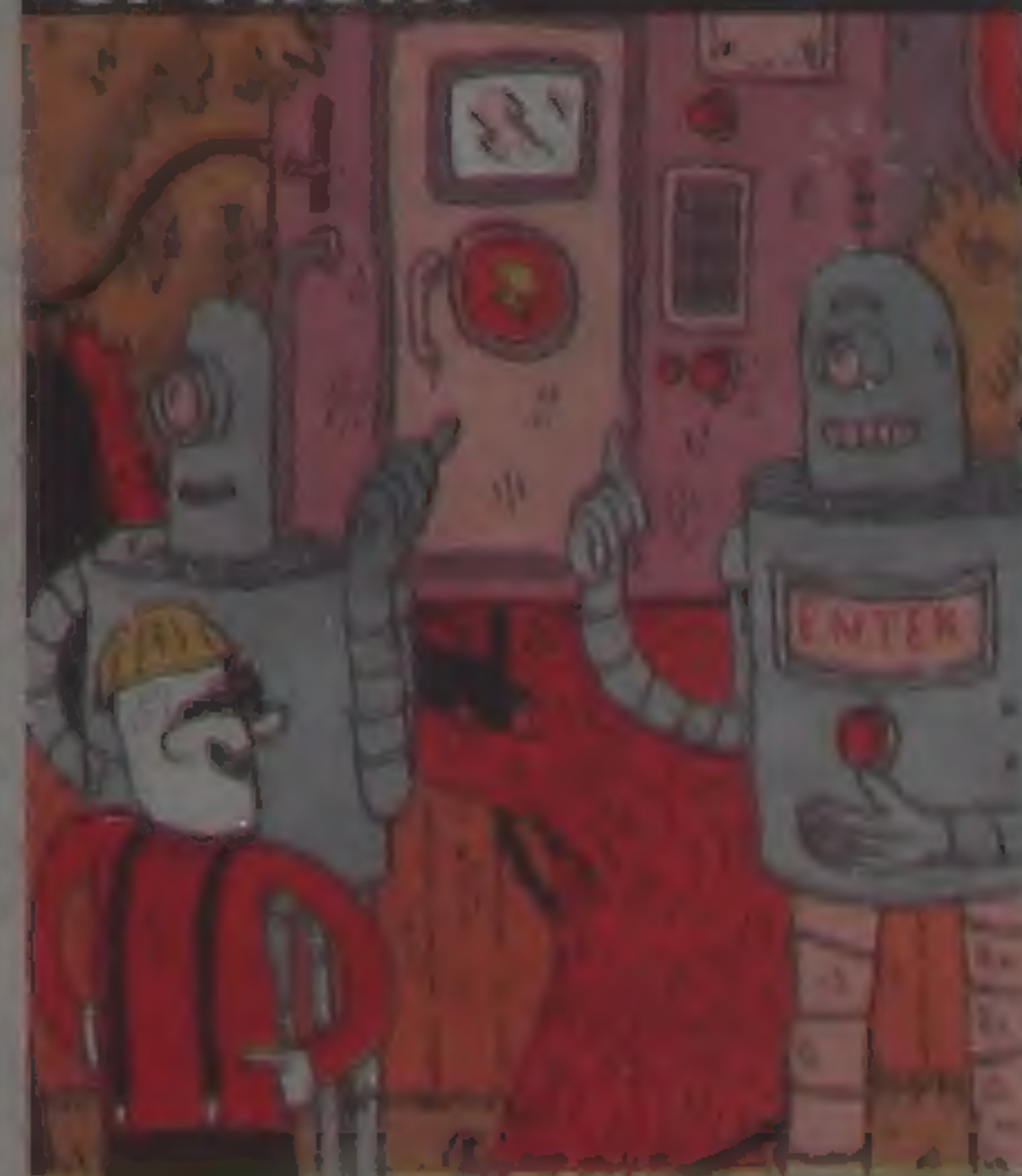
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VUE
ONLINE



OUTDOOR ADVENTURES

Aug 13

UP FRONT

EDITORIAL

Vuepoint

Props or co-opts?

TED KERR

// TED@VUEWEEKLY.COM

Speaking in Edmonton on July 31 to an audience of over 500 delegates at the Global Youth Assembly, Governor General Michaëlle Jean was generous in her praise of "urban culture" as a strategy for reaching and serving "at-risk youth" across Canada. While it is unquestionably positive that the Governor General is casting her spotlight on the innovative work being done by often cash-strapped and over-stretched endeavours like Edmonton's own iHuman and Blue Print for Life, it is also unsettling.

Street dancing, hip hop and graffiti—all art forms which Jean praised by name—have their roots as forms of expression created and used by oppressed people who felt they had no voice. Because of this, organizations around the world have embraced hip-hop culture as a strategy to help lift the spirits and capacity of individuals who, due to a variety of reasons including systemic discrimination, injustice and inequity, find themselves needing assistance.

Why should the Governor General, the Canadian representative of our head of state, be able to, arguably,

co-opt the hard work of such organizations and by nature of her highly regarded reputation, stature and celebrity, put their work on the agenda for future leaders to duplicate? It is, after all, the failures of the current and past federal governments, which Jean is the figurehead of, that bear a significant portion of the responsibility for the deficiencies in the system that not only cause a myriad of the issues faced by at-risk youth, but have also reduced the services that are funded and available to meet their needs.

Giving Jean the benefit of the doubt because of her past work, at best her motivation in celebrating urban culture can be seen as a call to use art to rise up and draw attention to the many injustices and inequalities being experienced in Canada. But at worst what the Governor General is doing is institutionalizing the fetishization of urban culture as a strategy, thus moving the onus of the significant work that needs to be done to achieve "positive change" away from government, business and other powerful sectors of society and putting it unfairly and almost solely on the shoulders of artists, cultural workers and social workers. ▽

GRASDAL'S VUE



Letters

Vue Weekly welcomes reader response, whether critical or complimentary. Send your opinion by mail (Vue Weekly, 10303 - 108 Street, Edmonton AB T5J 1L7), by fax (780.426.2889) or by email (letters@vueweekly.com). Preference is given to feedback about articles in Vue Weekly. We reserve the right to edit for length and clarity.

RIDE ON THE MAGIC BUS

Wow. I have never read such a one-sided article slamming a city ("Road to nowhere," Jul 23 - Jul 29, 2009). The subtitle ["A day on the EDDIE Bus reveals Edmonton's self-created shortcomings, but offers hope, too"] gave me some hope that it would be balanced, but sadly I was mistaken.

Is David Berry from Calgary or is his goal to write for a reincarnated *Alberta Report*? Since David states that he does not research I will take his points with a large grain of salt.

First of all, it is a hop-on-hop-off bus to allow convenience in getting from one attraction to another in a timely manner, not a tour guided event. Have you tried to get to many of these attractions using regular ETS in a timely manner? Good luck and expect to walk a lot and wait a long time in between. Try to get to Fort Edmonton from downtown. Two transfers and then a one kilometre walk to the entrance.

EDDIE Bus was organized a couple of years ago by the attractions and some hospitality types, myself included. Is it perfect? Hell no. When I was on the volunteer committee organizing the bus route and schedule we were stuck with a city of attractions literally spread out all over the

place. The only similar bus that I am familiar with that is a longer route than the EDDIE Bus is the Munich bus which runs on a two-and-a-half-hour circle. What to do with limited funds available? The decision was made to operate the bus, leaving no funds for marketing, since you can't market if you don't have a product. Why ETS? Well if David had asked or researched he would have found out there is no tour bus capacity in the Edmonton area. Heck, Brewsters doesn't even come to Edmonton. So we were happy to be able to charter an ETS bus. Would we love to vinyl cover the bus in some wild distinctive pattern? Well, of course. But if the bus breaks down and can't be used, the vinyl can't be moved over. So signs were chosen. The volunteer committee—oops, did I say volunteer again?—has put in countless hours bringing out the best product with very limited funds. Unfortunately funding for EDDIE Bus comes from the attractions, provincial grants that are available only for a certain amount of years and ticket sales. No rich sugar daddy unfortunately, and David would probably not be offering.

This year, due to limited funding, the bus schedule is down to one instead of two buses providing hourly service. The choice was made to keep

it going by the current committee, and I applaud their decision as they are doing everything they can to keep the bus going.

So since David is the almighty vacationer he should go to Calgary and take their hop-on-hop-off bus and visit the city. Oh, whoops, they don't have one. So unless you have a car you are out of luck. Not sure if David was trying to be funny about his comments about the attractions. Easy to bitch but not actually do anything. Sounds like a Wildrose Party candidate. My generation wants to change things and, yeah, we may bitch, but when we want to improve something we roll up our sleeves and get at it. Why doesn't David get involved with EDDIE bus, Fort Edmonton, Valley Zoo, TELUS World of Science, RAM, 124 Street, etc. All have awesome dedicated volunteers who give up their time to make their contribution to the city. It would be a good way to meet some glass-half-full kind of people to balance out his glass-all-empty view on Edmonton. As famously quoted too many times to remember, either get involved or get the hell out of the way. Or better yet move to Calgary; David would have lots of company at "Cowboys."

Gary Poliquin
GO Backpackers Hostel
Former chairman of EDDIE Bus

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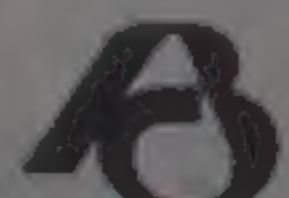
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The ENTS justify the means

New space will give Edmonton's tech community a place to collaborate and learn

MARIA KOTOVYCH
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Everyone is familiar with the stereotype of the hacker: a solitary person sitting in some dark basement, hunched over a computer committing evil deeds. But this popular view of hackers is actually a misconception, notes Rob Davy, the vice-president of the newly formed Edmonton New Technology Society (ENTS).

"The tech community views 'hacker' as someone who hacks things, so 'tinkerer' would be a better term," Davy explains. "They figure out how things work—that is what the technical community regards as 'hacking.' And they do the same with software. They figure out how software works and perhaps try to improve it. What Joe Public would regard as being a 'hacker,' the tech community would call a 'cracker,' which is more the illegal, destructive side of it."

Stephen Olesen, the president of ENTS, agrees that hacking has developed a bad reputation over the years, but he can understand how someone who isn't part of the community could make the mistake.

"Hacking is taking things and hacking them together, as in taking bits and pieces and making something better, or just different, out of it. It has very little to do with breaking into things," Olesen says. "I think where [the reputation] kinda comes from is you can use the same skills and techniques to do things that aren't good."

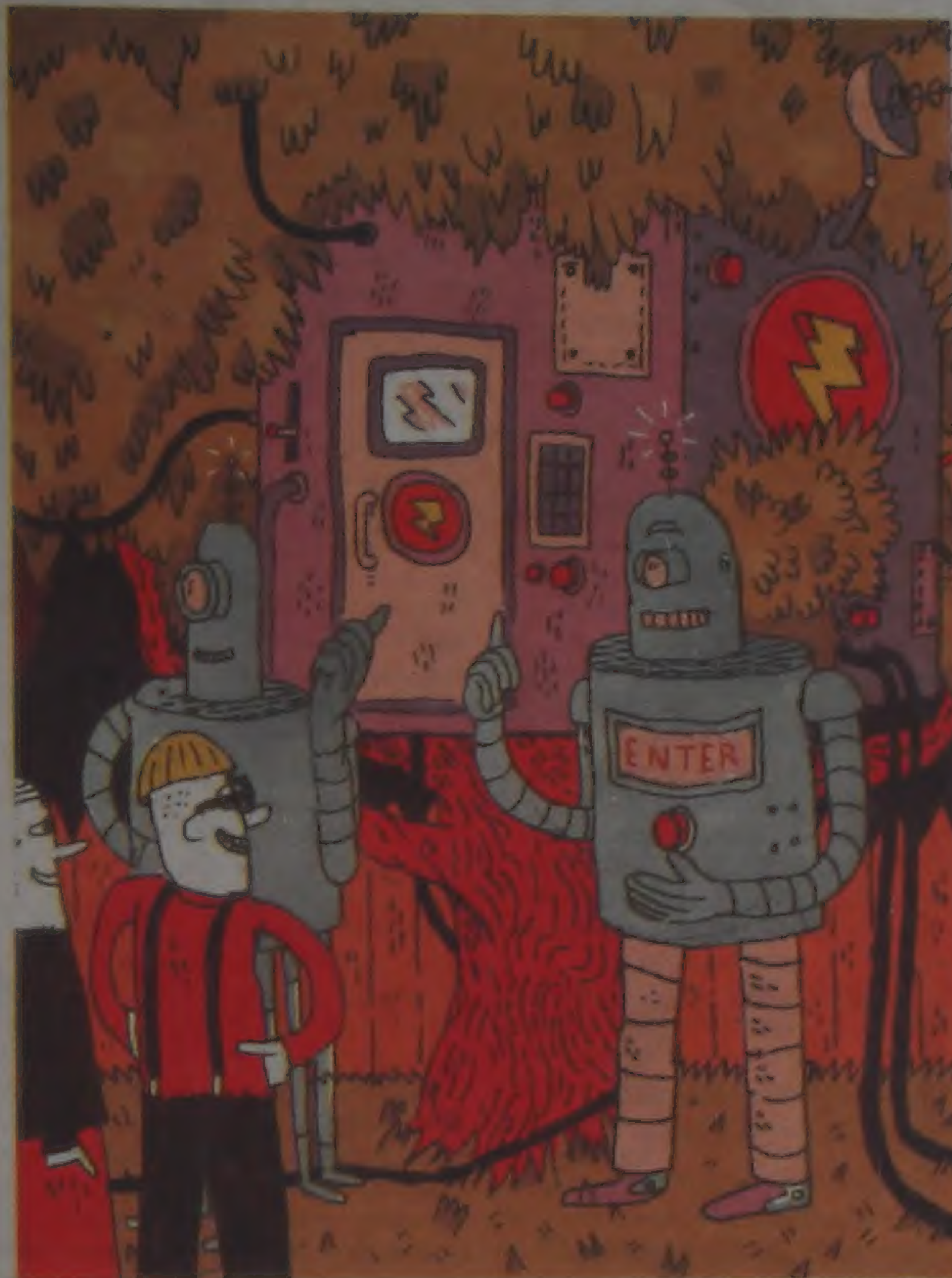
Olesen says the reality of what hackers do is much more benign, and not nearly as solitary a pursuit as most people would think.

"The official definitions of 'hacker' go back to taking electronic things, tearing them apart and building new things out of them," he says. "Now it's grown to be more people sitting around and just putting things together as a group, or even by themselves, just mashing it all into one coherent item."

Working on such collaborative projects will now be easier for Edmonton's tech community—just six weeks after it was thought up over hamburgers and beer, ENTS has signed a lease on a space in the city where members will be able to come together to work on projects, exchange ideas and socialize.

Olesen explains that the group is responding to a need that's long been felt in Edmonton.

"What [ENTS is] about is to form a



// Josh Hollinaty

space, a physical space where people can collaborate and work on things together within the Edmonton technical community, because there's been a strong lack of that sort of community space for technical concerns," Olesen says.

During the initial meetings of the group, one of the founding members of ENTS discovered that such places, called "hackerspaces," already exist in other Canadian cities and around the world. But while ENTS is following the concept, it's steering away from the term "hackerspace" to avoid the stigma attached to the term "hacker" among non-technical people.

To illustrate his point about the stigma, Davy recalls his first presentation about the proposed space.

"One of my slides has a photo of a news clipping that says, 'Hackers can turn your computer into a bomb!' he laughs. "It was just to kind of emphasize that if we use the term 'hacker-

space,' nobody's going to give us any funding, because, you know, who wants to fund hackers? So the term that we came up with was a 'collaborative workspace.'"

ENTS members have already discussed what kinds of projects they might want to pursue in the new collaborative workspace.

"We always use the example of robots, because everyone knows what robots are, and a lot of people are actually quite interested in building them and learning how to build robots," Olesen says. "There's also going to be a fair bit of software development and idea exchange around those sorts of things, because most of the members so far come from a programming or semi-programming background."

While many ENTS members are interested in computer projects, ENTS also sees people who are interested in other types of technologies, whether

for work-related purposes or simply as a hobby. During Davy's presentation at the workspace's recent open house, one ENTS member jokingly called the space a "geek clubhouse," but Olesen says the idea of the space is to bring together more than just techies.

"We also have some business development people, and things like that. So it's part of the learning and teaching part," Olesen explains. "What we'd like to do is see some of the business people teach some of the computer people, and the computer people teach some of the business people, and share what they're doing."

He adds that bringing together people with a variety of backgrounds, interests and skills has already steered the development of the ENTS space

that individual members would not otherwise be able to afford or house.

"We want it to be for the members. If the members need a certain piece of equipment or a certain facility to do a certain project then we will try to make that happen," Davy explains. "The vision is quite broad."

While most of the funding will come from members, ENTS also receives funding from other sources. One private company in the city has given the group a contract and ENTS has also recently partnered with the City of Edmonton, which has provided some financial support to ENTS and has lent the group a Microsoft Surface that it recently purchased. ENTS members will get to tinker with the Surface and in exchange they'll sug-

Hacking is taking things and hacking them together, as in taking bits and pieces and making something better, or just different, out of it. It has very little to do with breaking into things.

in some new directions.

"Some of the projects that people have discussed coming out of that comes down to even a small recording studio, a 10-by-10-foot room, sound-proofed, so that people can learn how the electronic side and the detailed parts of doing recording works, and some people can show the artsy side, the creative side of doing recording."

Davy says there's really no limit to the types of projects that members might want to work on and, being a member-driven facility, its use will not be predefined but will support members' interests.

The structure of the space allows people with like-minded interests to work together in one area. The finished office space at the front, painted orange with red trim, offers desks and tables where people can work on laptops. The middle area, a kitchen space, will be for socializing and electronic work. The large, unfinished back area will hold facilities for welding, woodworking and other noisy, messy endeavours.

In addition to being member-driven, the space will also be mainly member-funded. A one-time ENTS membership costs \$20, and members will then pay \$50 per month for unlimited use of the space. A member can also pay \$15 dollars for a one-time use of the facility. The fees will allow ENTS to purchase equipment

gest to the city uses for the machine.

"The city has just lent us it to play around with," Davy enthuses. "So we can do some cool things and then they can start actually using it."

For Chris Moore, chief information officer with the City of Edmonton, the formation of ENTS has come at the perfect time.

"I was trying to figure out how to make a group like this, until I discovered that this group was emerging, and I said, 'Well, there's no point in me trying to make anything. Why don't I just partner with them?'" Moore recalls. "Earlier this year, I had a thought, which was, 'How can we leverage the city, the people in the city, to create solutions for the city?' So it's really the concept of 'crowd-sourcing.'"

Moore says that this collaborative, community-minded approach to solving problems and developing innovative approaches to tackling a range of issues will be greatly facilitated by the new space and the people who will come together within its walls, and he's excited about the possibilities that could emerge if they set their sights high.

"My challenge to them is, 'What kinds of challenges do you want?'" he says. ▀

For more information about the Edmonton New Technology Society, visit ents.ca or call 780.701.9400.

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Open cities

'Crowdsourcing' and other strategies improve services, increase transparency

The August long weekend goes by many names in Canada—Simcoe Day in Toronto, Colonel By Day in Ottawa and British Columbia Day in BC—but the most common is simply Civic Day. On the week Canadians enjoyed Civic Day, it's worth noting how our civic institutions are rapidly being transformed by open government mandates that leverage the power of the Internet to foster greater transparency and public engagement.

The City of Vancouver has led the way with the adoption of a resolution in May that endorsed open and accessible data, standards and open source software. The open data component states, "the City of Vancouver will freely share with citizens, businesses and other jurisdictions the greatest amount of data possible while respecting privacy and security concerns."

Since the resolution's passage, the possibilities around open data have begun to emerge. For example, David Eaves, who has been a leading local advocate of open government, speculated about the possibility of a new application that would capture garbage collection data and provide automated email reminders to residents. Within

and manage data.

For example, Industry Canada recently wanted to know more about high-speed Internet services in rural communities in order to identify the places that would qualify for a new broadband infrastructure finance program. Using a simple Google Map, the department invited both the public and Internet service providers to catalogue their services right down to the street corner.

This "crowdsourcing" can also prove remarkably effective at distributing huge volumes of data review into manageable chunks. Earlier this year, Britain was rocked by a scandal involving expense reports by members of Parliament. The *Guardian* newspaper collected more than 458 000 pages of documents—far too many for any single organization to review in a short period of time.

Its solution was to invite the public to review individual documents to identify the kind of document (expense form, receipt, etc.) and whether it merited further investigation. Weeks after launching the experiment, some 20 000 people have reviewed more than 200 000 documents.

As the move toward open government continues to percolate, Canadian groups

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days, two programmers began to develop just such an application. While garbage collection notices won't change the world, it highlights how open data can be used to enhance public services at no additional cost to the public.

Vancouver may be leading the way, but other cities are scrambling to catch up. The City of Calgary has launched a study on the feasibility of opening its data to the public, while Toronto Mayor David Miller promised an open city initiative earlier this year.

In many respects, all of these cities are using Washington, DC as their model. The District provides citizens with the access to 295 datasets from multiple agencies. The data can be used, manipulated, and mapped as the public desires. In fact, by leveraging the interest of thousands of people, governments are finding the public represents a new, efficient way to collect

such as Visible Government (visiblegovernment.ca) are working to roll out a wide range of new sites and services. They have started with Disclosed.ca, a site that has captured years worth of publicly reported government contracts and made the data searchable across all departments, thereby allowing the public to better identify regular recipients.

With governments looking to do more with less, adopting open government strategies marks an ideal way to better deliver public services and foster increased confidence in government institutions through greater transparency. ▽

Michael Geist holds the Canada Research Chair in Internet and E-commerce Law at the University of Ottawa, Faculty of Law. He can be reached at mgeist@uottawa.ca or online at michaelgeist.ca.

ZEIT GEIST
mgeist@uottawa.ca
Michael Geist

One year after

Western preconceptions aside, Georgia was to blame for the South Ossetian War

A year ago this week, Georgia attacked Russia. It was like Jamaica attacking the United States. It was such a foolish and foredoomed act that at first most people believed the Georgian propaganda blaming it all on the Russians. Surely Georgian President Mikheil Saakashvili wouldn't do something so utterly stupid. But he did—and he lost, of course.

There are two hangovers from the week-long war that still have not cleared up, however. One is the lingering impression in the West, left over from the way that western media reported the conflict at the time, that the "Russian bear" has turned nasty and expansionist. The other is a promise to Georgia that should never have been made.

Saakashvili painted the Russians as evil aggressors, relying on Cold War stereotypes: "Russia's war on Georgia echoes events in Finland in 1939, Hungary in 1956 and Czechoslovakia in 1968," he told the *Washington Post* in August, 2008. It fitted western preconceptions, so the media went along with it.

The other problem, from a European perspective, was US President George W. Bush's push to get Georgia and another former Soviet republic, Ukraine, admitted to the NATO alliance. These countries are to the south of Russia, not between it and Western Europe, and bringing them into the western alliance would alarm and alienate the Russians. Yet there is no practical way that NATO could defend them if they got into a fight with the Russians.

Indeed, this concern may have been the main motive behind the creation of a European Union commission to investigate the origins of the war. The commission is led by Swiss diplomat Heidi Tagliavini, who has served in the area as an observer, and it has been gathering evidence for almost a year now. If its conclusions blame the war on Georgia, as seems likely, they will not be unwelcome in Brussels.

Some of those conclusions were leaked last spring to the German news magazine *Der Spiegel*, and they support the contention that Georgia deliberately concentrated its troops and launched a surprise attack on South Ossetia, with the aim of seizing control of the province before Russia could respond. Between 16 000 and 20 000 Georgian troops, all equipped with modern US weapons, attacked the South Ossetian militia and about 1000 Russian peacekeeping troops who were stationed there on the night of August 7. Even the Georgian "peacekeep-

ing" battalion that was also stationed in the province took part in the attack.

The local capital, Tskhinvali, fell into Georgian hands within hours, and dozens of Russian troops were killed or injured.

Moscow responded quickly, and a large Russian force, including heavy armour, was sent south from the Russian province of North Ossetia through the tunnel under the main Caucasus range (which the Georgians had failed to secure) on August 8. In one more day Georgian troops had been driven out of South Ossetia, and the Russians even followed them some distance into Georgia proper before withdrawing again at the end of the month.

Erosi Kitsmarishvili, Georgia's former ambassador to Moscow and a former confidant of Saakashvili's, testified to the Georgian parliament last November that Georgian officials told him in April 2008 that they planned to start a war to recover Abkhazia, one of Georgia's two breakaway regions, and had received a green light from the US government to do so. He said the Georgian government later decided to start the war in South Ossetia, the other region, and continue into Abkhazia.

Both the evidence of observers on the ground and the testimony of disillusioned Georgian officials like Kitsmarishvili are driving the EU commission towards the conclusion that Russia merely responded to the Georgian aggression. It will be helpful to have an authoritative western body acknowledge that Russia has not undergone some fundamental change of strategy.

The EU commission, whose report has been postponed until next month, will not formally recommend against Georgia joining NATO, but the implication there will also be clear. Nobody really believed that NATO would ever fight World War Three to save Georgia, even it were the innocent victim of Russian aggression, but by attacking Russia Saakashvili got everybody off the hook.

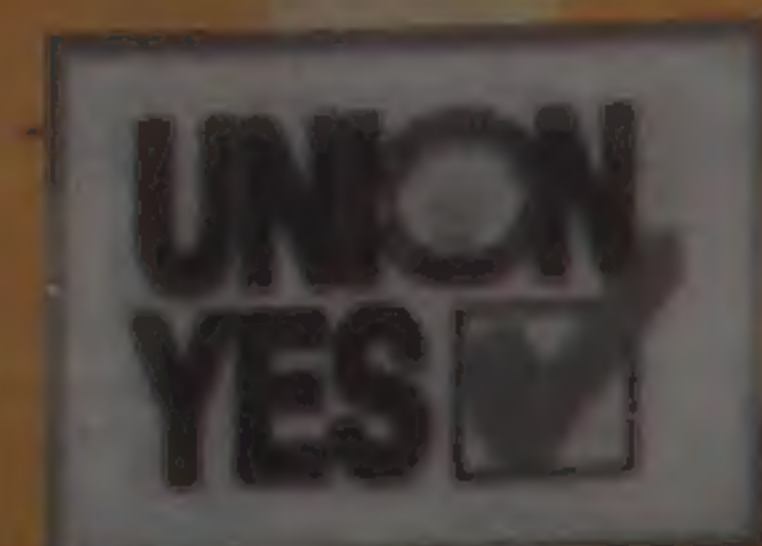
Retired British army colonel Christopher Langton, Senior Fellow for Conflict and Defence Diplomacy at the International Institute for Strategic Studies in London, summed it up only weeks after the war. "Georgia's dream is shattered, but the country can only blame itself for that." ▽

Gwynne Dyer is a London-based independent journalist whose articles are published in 45 countries. His column appears each week in *Vue Weekly*.

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Open media, open government

Public involvement in CRTC traffic management hearings point to an exciting new way of doing democracy

There was something different in the air this time. The room still screamed of bureaucracy: the decorative flags at the front of the room, the plain suits, the stenographers. But the July Canadian Radio-television and Telecommunications Commission (CRTC) hearing on traffic management (aka net neutrality) had a dynamism to it that seemed foreign to the walls that contained it. Normally a hearing like this would be reserved for so-called "stakeholders," but this time around there was a buzz in the room, and that buzz was literally the Twitter of public discussion that forced its way into a hearing.

The CRTC's traffic management hearing attracted an exceptional 11 000 submissions from people across Canada, an important number that I stressed in my own presentation before the commission. However, the public comments represent only a small facet of a larger constellation of citizen engagement that collectively appears to be opening up the CRTC's processes.

Usually at hearings, citizen groups present their positions, send out a press release and hope that the media relay the public interest perspective. Even when the media does cover the public interest perspective, citizens are brought into the discussion as onlookers to a representative-based discussion rather than as equal participants.

At this particular hearing, citizens made it very clear that they were not just going to sit passively, but that they were going to actively participate in the discussions via social media tools. Net Neutrality advocates like Michael Geist and citizen groups like the Canadian Internet Policy and Public Interest Clinic (CIPPIIC) "live tweeted" and blogged about the hearing, while hundreds of people from across the country tuned in, discussed and debated as the hearing unfolded over the course of a week.

There was such a strong awareness of cyber-participation that before Michael Hennessy, Telus senior vice-president, regu-

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1 day ago from web

A LITTLE BIRD TOLD ME >> Live tweets and other online tools changed the CRTC hearings // File

latory and government affairs started his presentation, he gave a shout out to everyone on Twitter. Later into the hearing, Michael Geist invited citizens to post questions that they thought the commission should ask Bell Canada, and it appeared that at least one of the commissioners was following online and utilized citizen input when dealing with representatives from Bell.

The division between government and citizens is breaking down. There is a movement for openness taking shape in Canada and elsewhere, where people are re-imagining government and citizenship with a renewed relationship among the two. That new relationship is characterized by government decision-making that is, as public policy consultant David Eaves puts it, "as flat and transparent as possible that both

nourishes and draws from its most valuable resource: its citizens." An example of how this movement is expressing itself can be seen by the city of Vancouver's recent enactment of an "Open Motion." The city is now committed to bringing the community into City Hall by embracing transparency, engaging citizens and soliciting their ideas, input and creative energy. Local governments in other places like Toronto and Calgary are pursuing similar policies.

Back to the CRTC hearing: what does all this amount to? The public was invited into the hearing in the usual token fashion. However, this time citizens took it upon themselves to bring the hearing out to the public.

People are no longer satisfied with "public consultations" that are not truly

engaging. Canadians have an appetite for more—for government institutions and their processes to be fully citizen-based. Albeit slowly, the CRTC seems to be evolving with public pressure, which should make for better decision-making.

It's clear that Canadians are tired of decisions being made in their name which don't reflect their interests. We're not waiting for the government to figure this out. Expect government agencies and institutions to be confronted with these circumstances repeatedly in the future, provided we have an open communications system that we can use to self-organize. An open Internet and wider communications infrastructure is an essential ingredient that enables this evolution in citizenship and government re-

lations. It is appropriate then that the first wall to break down be the one between our communications regulator and the citizens for whom it is supposed to operate.

It's encouraging that the CRTC has taken steps to make way for citizen participation, including setting up an open online consultation leading up to the hearings, but more needs to be done. It should be the citizens that define the questions that frame these hearings and online consultations. As such, the CRTC and policy makers must make stronger efforts to come out to, rather than pull in, citizens—to go where the conversations are happening.

In one of the CRTC's first statements after assuming authority for telecommunications in 1976, the commission said, "The principle of 'just and reasonable' rates is neither narrow nor a static concept... the commission views this principle in the widest possible terms, and considers itself obliged to continually review the level and structure of carrier rates to ensure that telecommunications services are fully responsive to the public interest."

Bell, of course, tried to dodge CRTC oversight by arguing that these areas were not within the purview of the CRTC. The CRTC forcefully disagreed.

I hope the commission will embrace this watchdog spirit again. While some have questioned how much the revolving door between commissioners and industry, the undemocratic appointment process and political pressure affect the CRTC's decisions; opening up the CRTC to citizen involvement may be the best disinfectant for such impurities. The most reliable way to stop a regulator from being captured by industry is for citizens to make sure it's captured by them. ▽

Steve Anderson is the national coordinator for the Campaign for Democratic Media. He is a contributing author of *Censored 2008* and *Battleground: The Media*. Media Links is a monthly syndicated column on media issues supported by CommonGround, The Tyee, Rabble.ca, Vancouver Observer and Vue Weekly.

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Winning the war on cancer?

We're winning the war on cancer, they tell us; mortality rates for almost all cancers have decreased. Or not, depending on whom you believe.

Harold Varmus, president of the Memorial Sloan-Kettering Cancer Center, in a 2006 paper published in *Science*, writes that cancer is "widespread and lethal, currently the second most common cause of death in the United States; it is likely to become the most common in the near future. Despite large federal and industrial investments in cancer research and a wealth of discoveries about [it] ... cancer is commonly viewed as, at best, minimally controlled by modern medicine ... Indeed, the age-adjusted mortality rate for cancer is about the same in the 21st century as it was 50 years ago."

Despite that, cancer news is most often about how we're winning the war

on cancer, and about manufacturing consent for expanding research budgets and support for the 861 cancer drugs and vaccines a 2009 pharmaceutical industry report tells us are currently being tested.

While some pharmaceutical cancer therapies deliver much for some kinds of cancers, most have a very dark side. A 2004 paper published in *Clinical Oncology* concluded "it is clear that cytotoxic chemotherapy only makes a minor contribution to cancer survival."

The fact that a few more of us are surviving the five-year mark than we were two or three decades ago may look like progress, but the evidence suggests that improved longevity for cancer patients is more an artifact of early diagnosis than anything. We're treating it over a longer period of time, but still

not beating it, and sometimes simply shifting the cause of death away from the cancer to treatment-related death a little down the road.

That's treatment efficacy and mortality rates. The picture regarding incidence—new cases as a proportion of the population—is bleaker yet. Incidence of some cancers, most notably lung cancer thanks to stop-smoking campaigns, has decreased. But incidence of many cancers—thyroid, non-Hodgkin's lymphoma, melanoma, leukemia and cancers of the liver, kidneys and bladder—has continued to increase.

Early detection is gold though, they say. But while early detection is gold for the diagnostic and treatment industry, its benefit to us is questionable, at best. Invasive diagnostics that involve radiation, for example, also come with radiation cell damage. Mammograms for breast cancers are ostensibly indis-

pensable, but according to Dr. John W. Gofman, physician and nuclear chemist, mammogram-delivered radiation causes more cases of breast cancer than it accurately detects. And new molecular breast imaging (MBI) technology, though more effective than mammograms at detecting cancers, exposes women to almost 10 times as much radiation as mammograms do.

Our best cancer hope doesn't lie in invasive or radiation-delivering early detection, nor in aggressive treatment. Our best hope lies in prevention, which is, according to a massive epidemiological report issued this year by the World Cancer Research Fund and the American Institute for Cancer Research, achievable.

The preventions focused on in the report, things like nutrition, obesity, fitness levels and smoking, are a good starting place. Normalizing our weight is vital, as fat cells are metabolically active and raise the risk

of about a dozen different cancers. For those of us prone to excess insulin and fat storage, exercise and the avoidance of diets high in carbohydrates are essentials.

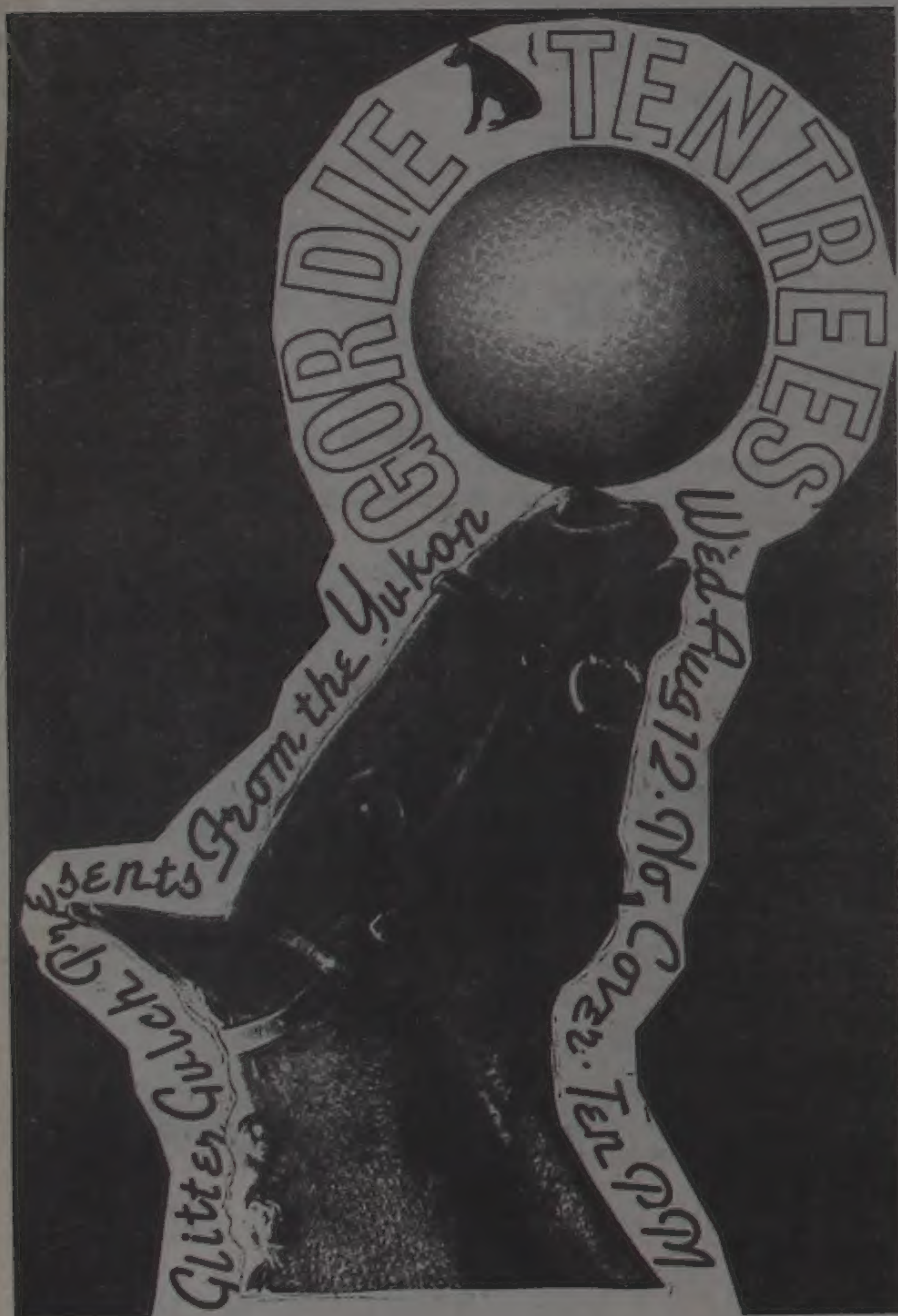
But we also live in a chemical and carcinogenic world, and need to begin to take serious advantage of nutritional and alternative medicine to counter the effects of oxidative stress. The truly hopeful developments in both prevention and treatment lie in innovative alternative medicines, the kinds that have often had their research funding cut off and been mostly kept from the public because they aren't pharmaceutically based.

Some experts believe that we will soon have a cancer cure, that the many new cancer drugs currently being tested will deliver. I wish I could say that makes me hopeful, but as long as we keep our focus on the supposedly stunning advances being made with chemotherapies and ignore the rest, it doesn't. ♡

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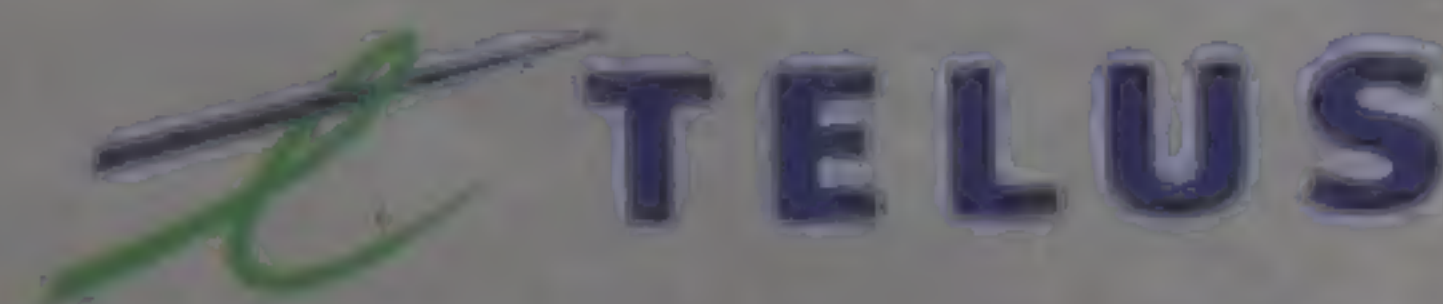
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Character flaws

Downtown restaurant comes close to perfection



STUNNING INTERIOR >> Characters' decorating is exquisite // Kelsey Stroeder

KELSEY STROEDER
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After doing the rounds at many fine-dining establishments in the city, one major downtown institution was missing from my list: Characters.

We arrived on a Thursday evening, to find the restaurant quiet but welcoming. The interior of Characters is, simply put, lovely. Natural lighting from big windows exposes the wide expanse of Characters' main dining area that has touches of caramel coloured wood, pale green chairs and white linens. Near the rear is an open kitchen where customers can reserve a seat at the chef's table.

The wine list is extensive, spanning over 20 pages. It's well composed, featuring a wide selection of price points and, to make the massive list a little more approachable, there is a list of chef favourites for value and price.

Settling on a wine from the Rioja region of Spain, we select the 2002 Bodegas

Roda II (\$78). At first taste, the wine was bold with notes of fresh tart berries. Our waiter helpfully decanted it, and as our meal progressed the wine became the star of the evening. After 45 minutes, it blossomed into a smooth balanced wine, with notes of spice, vanilla, leather and ripe red fruit throughout.

Instead of the predictable bread on the table, Characters started with delights from the deep fryer to pique our palates. Crispy fries and chips were served with a black bean aioli dip. The fries were delicious, crisp, moist on the inside and expertly salted. The black bean aioli was exceptional, combining smoky, creamy and salty flavours into one great dip.

For appetizers, I ordered the lobster ravioli with braised spinach and pancetta (\$16) and my partner settled on the foie gras with toasted brioche and plum salad (\$16). Somewhat uninspired in its presentation, the ravioli was covered in a creamy lobster sauce with the crispy pancetta propped vertically at twelve o'clock on the plate.

The ravioli was a little too al dente, more firm to the bite than pleasing, but better to err on the side of less done than overdone. The filling, with little morsels of lobster and spinach was dry but once thoroughly doused in the flavourful lobster-infused cream sauce and paired with the crunch of the pancetta, it created an overall composition that was delectable.

The foie gras proved to pack more punch when it came to eye appeal. The dish had a large portion of foie gras on the toasted brioche, and was topped even higher with greens from the plum salad. It was then drizzled with a tangy sauce that provided the acidic fruity punch that counterbalanced the rich foie gras. This dish was delicious, barring one oversight from the kitchen—the oxidized grey exterior of the foie gras was not cut away, giving a strange tin taste to the meat. Not good eats, but my dining partner navigated around the unpleasant grey matter and enjoyed the dish otherwise.

My choice for an entrée was the Brome Lake duck breast served with gruyere and ham croquettes accompanied with an apple cider butter sauce (\$36). The presentation of my main dish was more innovative than my appetizer, as the food was segmented from left to right on a horizontal axis. At the right, on a mound of mashed potatoes, sliced and fanned out was the duck breast. Cooked to a perfect medium doneness, the meat was juicy and well seasoned. Pooled below the meat was the apple cider butter sauce, containing hints of mustard it added to the flavour of the duck but did not shine over it. In the centre of the plate were seasonal vegetables that were excellent and tasted garden fresh. At far left, three gruyere and ham croquettes were placed on top of more mashed potatoes. The croquettes were crispy, with a molten potato inside and were full of cheesy flavour.

The bold flavours of my partner's entrée stole the show. He ordered the New Zea-

land lamb loin, served with cold sauces (herb mustard vinaigrette and taziki) and accompanied by white bean purée and mashed potatoes (\$39). The lamb was grilled to medium rare and smothered with a mustard herb coating that added yet another layer of flavour. The contrasting cold sauces were both excellent, and the play on temperatures a fresh approach.

The portion sizes at Characters are ample, leaving little room for dessert, but wanting to be thorough we ordered two to sample. Arriving mile high, the mango soufflé was flawless (\$10). It was fluffy and melted in my mouth, full of mango flavour. The mango ice cream served alongside was smooth and equally tasty. The mango turnover, unfortunately, was flat and lifeless, instead of crisp and flaky, and detracted from the perfect soufflé.

For the second dessert, we went for the Callebaut, a chocolate lover's delight (\$10). Comprised of several elements, it included a warm molten chocolate cake served with chocolate pudding, and raspberry ice cream. The chocolate molten cake was tiny, perhaps too small to be molten and was unremarkable. The pudding was full of rich dark chocolate flavours and the raspberry ice cream was its perfect partner in crime.

When people dine at fine-dining establishments, they spend far more money and in return expect a level of food that is consistent with that investment. The art of presentation, intricate flavour profiles and attention to small details becomes critical—near perfection is the expectation. Characters comes close to meeting that challenge, but does not accomplish this feat entirely. **V**

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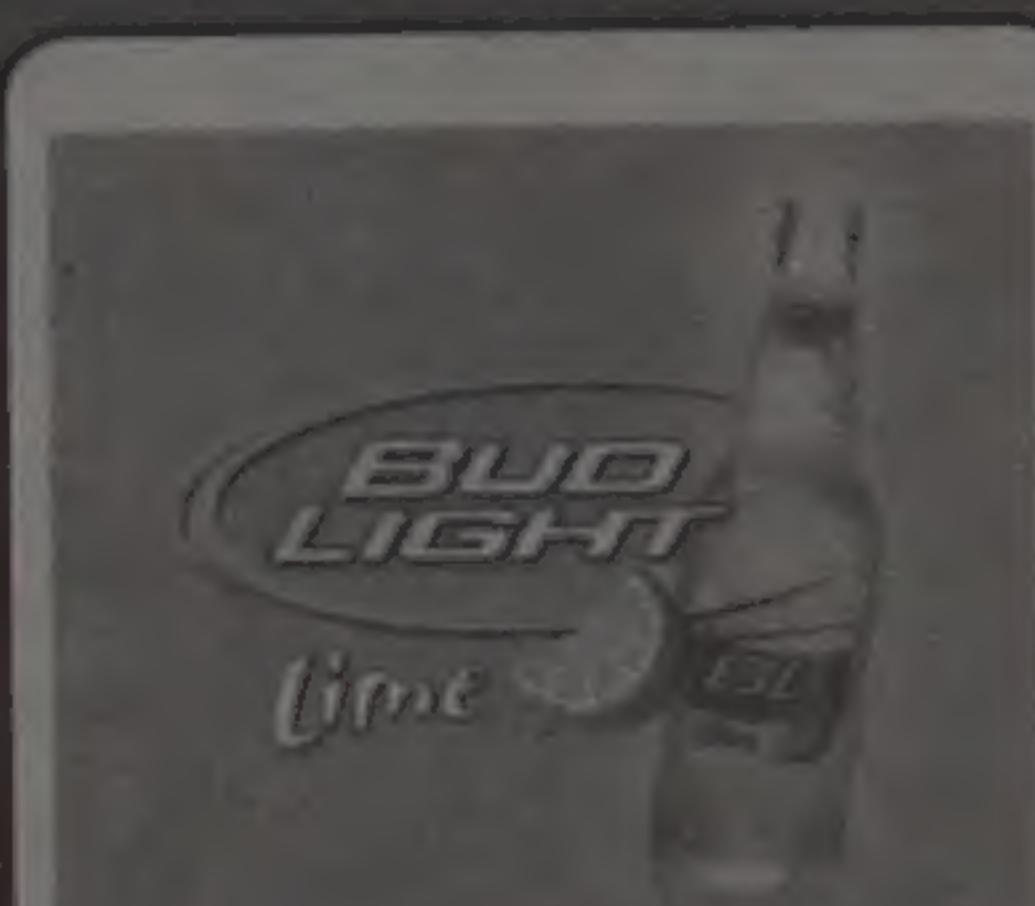
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THE REVOLUTION WILL NOT BE SUPER-SIZED >> Friederike Aust is ready to help refresh you // Jan Mostyn

Jan Mostyn
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Friederike Aust, owner and chef of Refresh Organic Bistro & Catering, spends her days surrounded by healthy food. But she wasn't always quite as conscious about what she put in her body. She now laughingly labels her former eating habits as "S.A.D."

Like a lot of other people, I followed the standard American diet. It's high in sugar, coffee, bread, meat and alcohol. It wasn't horrendous, though, it's not like I was stopping at the golden arches."

Aust never gave it much thought, or the connection it might have with the multi-

any way I wanted again."

The gist of the change came down to eating a lot more alkaline foods and a lot less acidic foods. "Most peoples' diets are 80 percent acidic and 20 percent alkaline. But those numbers should actually be reversed—80 percent of the foods we eat should be alkaline. They're easier for the body to digest," Aust explains. "Acidic foods include your meats, sugars and sweets. With alkaline foods, it's more like eating out of the garden, with some beans and grains thrown in. That's the simple and condensed version of it."

Changing her diet was one thing, but finding a healthy place to grab a bite to eat was quite another. "I hardly ever went out for dinner, I found I always had to compromise, and then I ended up not feeling very good the next day."

That was the impetus for opening Refresh—Aust wanted to give people a choice about what they were putting in their bodies when they went out to eat. She says she wanted people to see it could be quick, convenient and healthy but still taste good at the same time. So she put together a few dishes—all organic and mainly vegan—and started selling them at the Old Strathcona Farmers' Market. One thing led to another and now Refresh is also a bistro, nestled in the same space on Whyte Avenue as Organic Roots.

The little bistro offers wraps and sandwiches, brown rice bowls, soups, salads, crackers and dips. There are coffees, coffee alternatives like the dandelion latté, and fresh juices and smoothies. Desserts have even found a place—think spelt chocolate cake with chocolate-tofu icing and chocolate-tofu mousse. And everything is made in-house except for the bread, which

comes from Breadland.

Although Aust says she originally thought her main business would be take-out, she's finding a lot of customers are taking advantage of the cozy tables at the front of the bistro. "Right now, about half our customers eat in and half take out. And a lot of them do both—they come in, have a bite to eat, and then stock up on stuff to take home."

Inspiration for the menu came from her own experience. "It's mostly stuff that I enjoy eating myself, but I also added things that have a broader appeal, like the sandwiches. The Hummus Wrap is one of our most popular items; people say we make some of the best hummus in the city." Aust also stresses that everything she makes is 100 percent organic. "A lot of places say they are organic but, in reality, only some of the ingredients they use are."

But refresh goes beyond organic. Almost everything is also gluten-free, and most of it is vegan. "We do have tzatziki and chicken salad, and you also have the option of adding chicken or feta to the rice bowls. People like to have choices—if you make it too strict, it's difficult for them."

Aust is convinced that changing the way you eat is totally worth it. She says that when you're eating mainly alkaline foods, you have a higher level of clarity and much more energy. When you eat "the other foods," you're more likely to be tired and depressed.

"When you see the effects those foods have on you, it gets easier and easier not to eat them anymore."

Aust admits the health information we're continually being bombarded with is confusing and often contradictory. But

her advice is simple. "Listen to your body. Don't go into the grocery store armed with a list. Just listen to your body and go where it wants to take you." And, with a smile, she also adds, "It's not telling you to go to the cookie aisle."

Right now Refresh is a bistro and catering service, but Aust's vision for it is so much more. She's hoping to introduce live music on weekend afternoons, as well as serve brunch. There's also talk of offering cooking classes and holding educational talks.

And, because of the surge of interest in raw foods, Refresh periodically hosts raw food dinners. Over the course of the evening, five courses of raw foods are served, which means nothing is heated above 105° F. The last dinner they put on included a detox juice made from apple, carrot, cucumber, celery and ginger; spinach/basil dip made from soaked almonds; spinach, basil, avocado and pine nuts; gluten-free flaxseed crackers; a raw vegetable soup; and their own unique version of fettucine alfredo, where long strands of carrots, zucchini and red pepper replace the pasta, and everything is coated with raw cashew dressing instead of the typical

cream sauce.

Eventually, Aust would like to have a chain of refreshes, much like Booster Juice. "That way you could be anywhere in the city and be able to pick up something to eat that is not only good, but nourishing as well."

There's nothing S.A.D. about that.

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THREE BOTTLES OF SUMMER WINE

When it comes to summer nights on the patio, the last thing you want is to have to work too hard for it. Here's a few no brainers of great value for the remaining summer season.

2006 CASTANO MONASTRELL, \$16

The Spanish sister to France's Mourvedre grape, this blood red beauty brings cedar, fragrant tomato vine and vanilla on the nose, followed by the light-bodied liveliness of cranberry off the first sip. Subtler traces of cinnamon, watermelon and stone give way to punchy, shallow tannins. Combined with a higher acidity and lasting finish, the cranberry tartness keeps this wine consistently light and refreshing. Pairs well with

roasted poultry and garden herbs.

2007 CASILLERO DEL DIABLO CARMENERE, \$18

Chilean wines are known for their great value, and since Casillero Del Diablo declared 2007 as its best growing conditions in the last century, it's been fun to snap up what's left. Originally of French pedigree, this signature Chilean grape nowadays makes for wines that are deep and dark in the glass, bringing surprising complexity for a single varietal. Here, the bouquet is dripping of dark fruit, chocolate and coffee, followed by plums and spice, set against buttery American oak for a balanced wine of generous tannins. For a medium-bodied wine, it pairs surprisingly well with finger food like charcuteries

and cheeses, as well as herbs and vegetables plucked from the garden. This is a truly sexy wine at great value.

2007 COMODA VITORIA WINEMAKERS LOT CARMENERE, \$18

The Winemaker's Lot series has produced another great value Carmener, and it easily holds its own up against bbq steak and spicier dishes. This luscious inky red has ripe and savoury dark fruits written all over it, with notes of pepper, it is followed by flavours full of chocolate and cassis, with a smoke and tar finish. I especially enjoyed its satisfying full mouth feel, and its finely oaked tannins mean for great length. At such outstanding value, this bottle is a perfect idea to take to a friend's BBQ, or to simply stay home and sip out on the deck.

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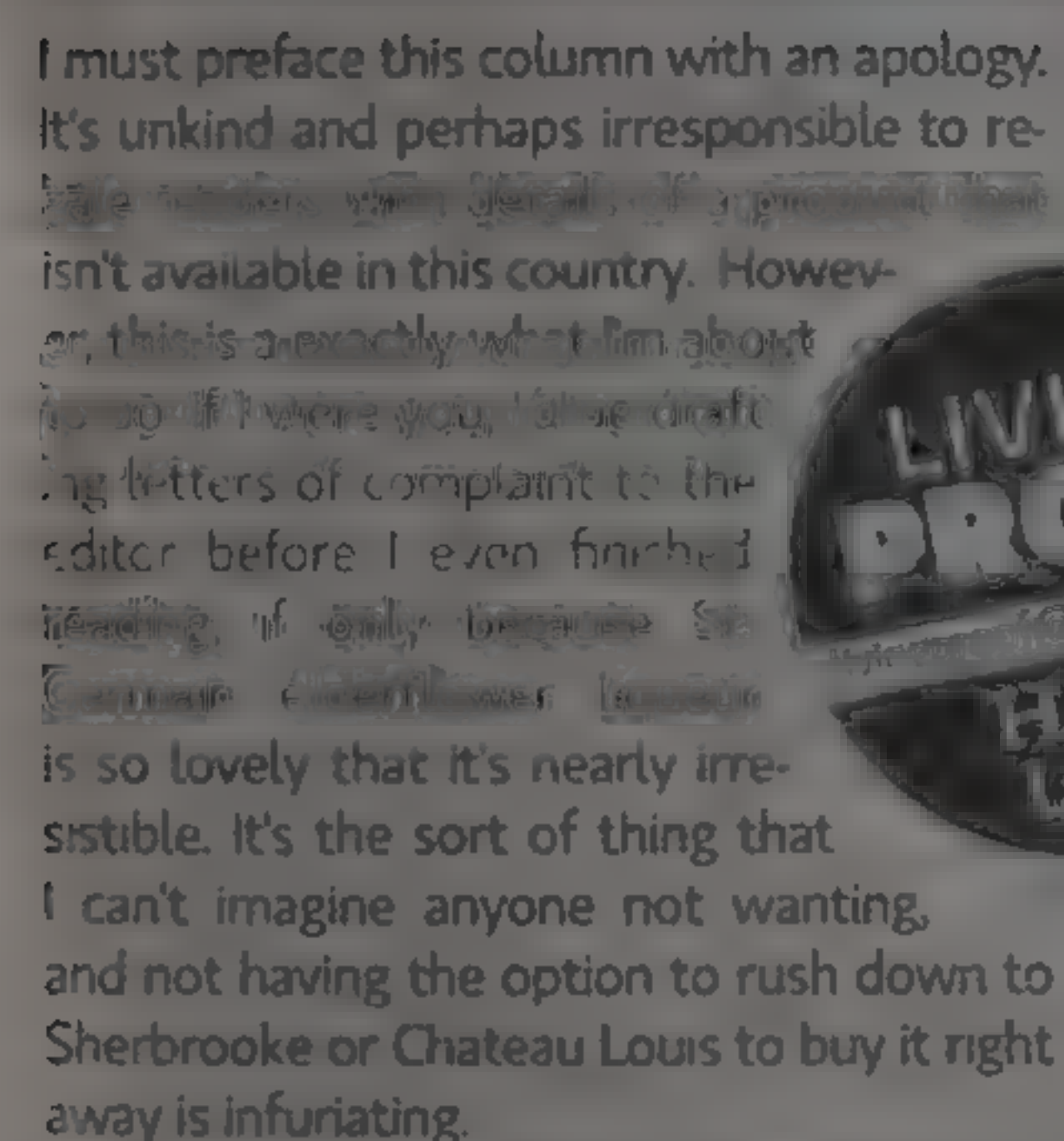
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You only want what you can't have



St. Germain doesn't have distribution in Canada yet, perhaps because of its relative novelty. It was only released in 2007, but it is taking the American cocktail scene by storm, appearing in magazines, blogs and all the best bars. Thanks to all its exposure and praise, when I took a trip to the States, picking up a bottle was at the top of my list. It's worth the trip.

St. Germain is made from the fragrant flowers of the elderberry, which are harvested in the spring of every year by French farmers on bicycles (according to the ad copy), a romantic slow-moving image. Image is an important part of St. Germain, including its gorgeous French art deco-inspired bottle, which I'm sure adds to its price. Luckily, the liqueur tastes as great as it looks. St. Germain has a sweet, obviously floral taste with a scent that hints at pear and orange blossom, but it isn't overly perfumy. It mixes nicely with sodas and sparkling water, and with citrus and lavender it's a keepsake for the winter season, during the addition of the extra winter.

it mixed with lime juice and soda to make a limeade cordial that's perfect for summer balcony sitting. It also connects well with dry white and sparkling wine, where the the St. Germain adds aroma and the water contributes its sweetness. Another option for using St. Germain is to mix it with gin or vodka in a splash of dry vermouth for a romantic, delicate martini.

I've made four drinks with St. Germain so far. It would be more but I'm rationing (it's that good). Every drink has been the kind of thing that invites you to sit down, sip slowly and maybe even close your eyes. I'm not telling you about St. Germain to taunt you but to tempt you. If you're taking a trip, put this on your list. If you're not going anywhere anytime soon, contact St. Germain and ask them when they're coming to Canada. For the time being, try this work-around: IKEA carries bottles of elderflower drink concentrate. Try mixing it in a 1:1 ratio with vodka and using that in your drinks. Almost as good as the real thing. ♡

RECIPE

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Wine

Wednesdays

Figure 1

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ARTS



15 This Village



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Arts Reviews

Find reviews of past theatre, dance and visual arts shows on our website.

ARCHITECTURE // URBAN DESIGN AWARDS

It's not you, it's me

Urban Design Awards kick off conversations we love to have, especially if it means room for improvement

SARAH HAMILTON

s.hamilton@vuwweekly.com

The City of Edmonton announced the jury for the 2009 Urban Design Awards last week, kicking off an invitation to architectural, planning and landscaping firms across the city to submit their latest and greatest projects.

The awards were started in 2005 and are presented every two years. Winners from the municipal awards go on to the National Urban Design Awards and compete against six other Canadian cities, including Toronto, Mississauga, Halifax, Hamilton, Calgary and Ottawa.

As a life-long Edmontonian, I'm naturally skeptical of any "latest and greatest project": skeptical that you can change both the face of a city and the attitudes of residents towards the aesthetic of the city in just a few years and with a few awards.

But skeptics are frequently proven wrong, and every time I step outside my apartment building, I literally trip on the hoarding for the new high-rise going up next door. Looking west over the city from my 104 Street perch, I can see seven—yes, seven cranes—on that side of the city. Most of them are at the University of Alberta, as it rapidly expands its facilities, but others are residential towers. As I think of the downtown that I grew up visiting (usually around Christmas, for shopping), I can't believe that this is the same city.

The Urban Design Awards have precedent in other cities: Toronto, Halifax and Ottawa all have them as part of a national partnership with the Royal Architectural Institute of Canada. And, to their credit, they primarily reward projects that are completed or in progress, not conceptualized. Edmonton's winners in 2007 included the Bay/Enterprise Square refurbishment, the Terwillegar Drive pedestrian overpass and the 97 Street artist residences. The only project that hadn't been completed was the Strathearn Heights development, which won for best concept, and was subsequently approved by council last year.

In 2005, the winner of the Conceptual/Theoretical category was the "A City River Valley" project, which included walkways, docks and cafes throughout the river valley, starting with Louise McKinney Park all the way to Government House. Louise McKinney Park was recently finished, and won another award for the Shumka Stage design in 2007. It seems that directly or indirectly, these Urban Design Awards have an impact on what gets built and what doesn't.

So to that end, Edmonton should pay close attention to the awards. The \$100 submission fee makes it plausible for smaller firms in the community to nomi-



GOING AGA >> The recent debate over the new Art Gallery of Alberta building shows Edmontonians have an interest in urban design. // Jay Procktor

nate projects that they think merit recognition. The public cannot be part of the jury or the jury selection, but the results, once announced, will be on display at City Hall following the award ceremony in November. The awards seem a little biased towards the major projects and major architecture firms, but they also award public art and "urban fragments," the little additions to our neighbourhoods that make them recognizable and endearing.

The Urban Design awards jury consists of Douglas Cardinal, a star Canadian architect who has left his mark on Alberta with the Space and Science Centre (now the Telus World of Science) and St. Albert Place. Cardinal is joined by Michael Hough, Dan Hanganu, Tim Jones, and Brent Toderian, all professionals in the field of Urban Planning and Design across Canada. Notably, Cardinal is the only one with experience in prairie architecture (aside from Toderian, who was the urban planner for Calgary for a few years). The presence of nationally recognized urban design professionals raises the bar in Edmonton. If architecture and urban design are going to be anything worth noting, it has to be judged, unbiased, on a national level. We cannot expect accolades for work that would not merit attention in any other metropolis.

This makes it all the more important, because these awards mean something in the industry, and they mean something to council and developers. They mean that projects get done, one way or another. So we do need to pay close attention to them because they also represent Edmonton on the national stage.

Urban design, for better or worse, gets Edmonton excited. Think of the AGA architectural competition, which had people vehemently defending their choices in the pages of the newspaper. When the Journal's Paula Simons wrote on the construc-

tion of the gallery last month, the story still elicited compliments and complaints, in spite of the fact that the design was chosen four years ago, and construction is almost complete. The release of the design for "Immense Mode," also known as The Legs, received unprecedented media coverage for a single, local work of art, and again, when it was mentioned recently by Simons, the city erupted into a discussion of what was "good" public art.

As Kristy Trinier, Public Art Director for the Edmonton Arts Council, said to Vue Weekly a few weeks ago, "Finally! There's some reaction! At least if nothing else, let's talk about it." While a discussion about contemporary art may be hard to initiate on a mass public scale, everyone seems to have an opinion about urban design and planning. It never fails to make the news.

Edmonton has found in urban design a contemporary aesthetics issue that captivates every single resident. These Urban Design Awards are like the Oscars, The Grammys, The Espy awards—a chance for a collective touch-base on the architectural projects that have gone up, or will go up, and a chance for us to see how we compare to the rest of the country.

As I look west across the city from my apartment, I see a lot of empty parking lots and two-story buildings. But I also see the potential for the development of unprecedented high-rises and urban parks in front of me. What's thrilling is that while most cities develop unconsciously, Edmonton is developing with a deliberated plan in mind. This means that as new neighbourhoods are forged, we have the opportunity, as a community, to have a say in what is acceptable and what is "crap"—but, best of all, what is outstanding. **V**

Deadlines for submissions to the Urban Design Awards are October 8. Awards are to be presented November 18 at City Hall.

The Urban Design Awards in action

In their past two incarnations in 2005 and 2007, the Urban Design Awards rewarded both existing and proposed projects, drawing attention to the unique and admirable qualities of the former while giving the latter a leg up in finally getting implemented.

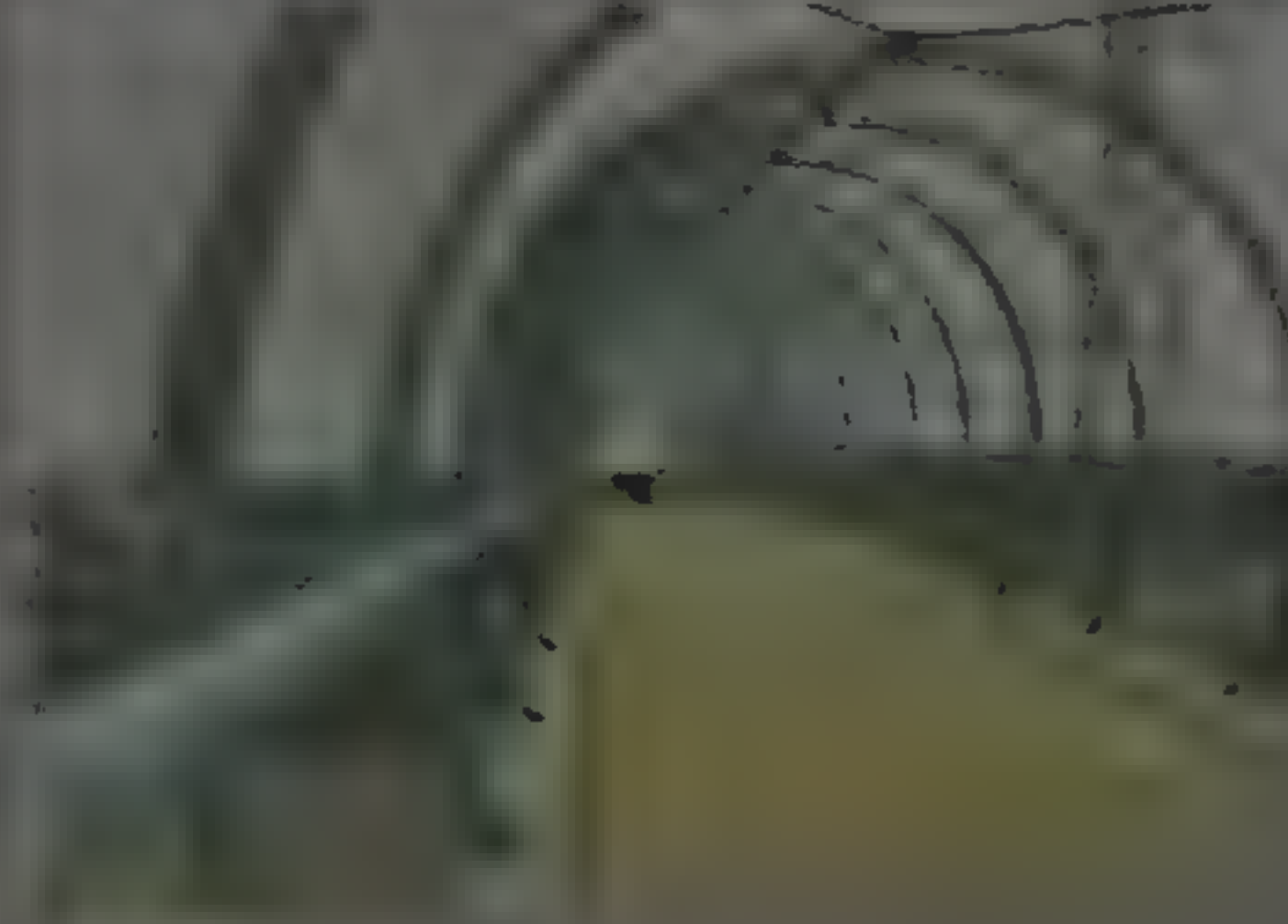
City Market Affordable Housing



by Procktor

Designed by Gene Dub architects, these apartments rise above the existing concrete base that was the former City Market, were designed to provide low-cost housing that didn't carry the "stigma" of the area and provide space for future restaurant and retail space along the city's east downtown. Jurors on the 2007 panel praised its integration of the past into the design and how it raised the bar for affordable housing design, citing its crisp and clean presentation and emphasis on sustainable living.

Terwillegar Drive Pedestrian Overpass



by Procktor

Designed by Coho Evansy Integratedesign, this footbridge was designed to connect the existing multiuse trails in the Riverbend and Terwillegar neighbourhoods with the hopes that it will further integrate the coming Southview Community Recreation Centre. Jurors praised its simplicity, the way it integrates into the skyline and the light, integrated use of the mandatory pedestrian canopy.

Enterprise Square



by Procktor

Stanter Architecture Ltd. updated the old Bay Building for its new major occupant, the University of Alberta, who have since relocated the Faculty of Extension along with other university services, to the site. Here, the jurors were particularly enthused with the way it incorporated the building's history and praised it as a project that was "big-city scale."

Louise McKinney Park



by Procktor

In 2005, the award for conceptual project went to the "A City River Valley" proposal, which suggested developing the river valley near downtown. Part of the plan has come to fruition in the form of the new Shumka Stage in Louise McKinney Park. Work on 2007's winner, the Strathearn Heights Master Plan, has yet to start, though jurors praised the plan's urban infrastructure and housing, though they did have some reservations about the need for a central park.

Small-town blues

AGA travelling exhibit trades more on immigrant status than actual artwork

BY ADAM VILLORDEN/BLAIN
// ADAM

Alako Taniguchi's work in this village embraces liquid in her print-making process, allowing the ink itself to become the focal point of the works in big, wet shapes. The curatorial essay reads her "Essence of Water" series as evoking a dried-out, desert-like landscape, where the acid used in the etching process has left the signs of water since gone, but this is only part of the story. Taniguchi's process is built around fluids and the traces they leave on paper, and the etched backdrop is only one such instance. More immediate is Taniguchi's use of the ink itself as a liquid, with large fluid marks dominating several of her compositions, supported by smaller spatters and the rippling acid-bath backdrop. Alongside these direct liquid shapes, the backdrops can be read equally as waves of water themselves. The tan colour-palette is freed from the literal desert representations and the browns and blacks instead speak for themselves as ink.

Taniguchi's works are indispensable when trying to make sense of the show as a whole. This village presents a clichéd



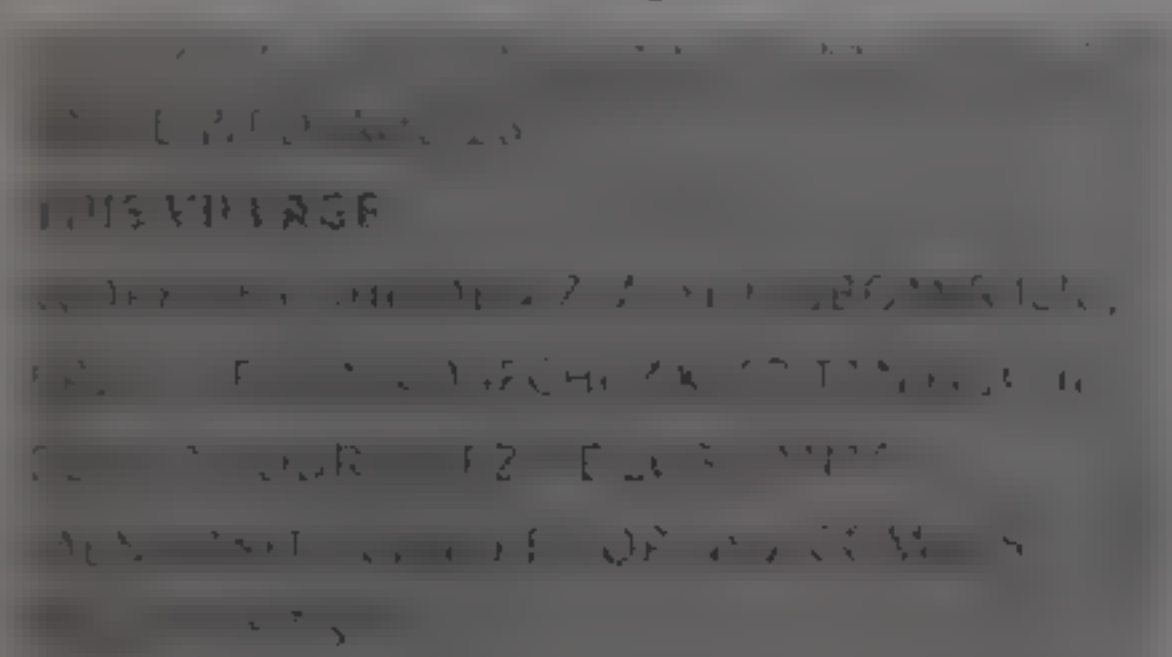
WATER EVERYWHERE >> Alako Taniguchi's prints are the highlight of the AGA's uneven this village traveling exhibit // Alako Taniguchi, "Essence of Water II"

trate a Trudeau quote rather than for the values of their actual work might be troubling.

Additionally, her work formally acts to help to unify the show. Pedro Rodriguez de los Santos uses similar wash backgrounds, especially in "The Water Carnival at Pachamama." In this setting, Shumba Ash's wire vehicle sculptures seem windswept, stripped to their galvanized steel skeletons by

stating that only three of the five artists participate in it. Ljebomir Ilic displays, alongside his "Calm Hands" sculpture, two inexplicable Madonna-and-child paintings complete with gold leaf, which have nothing to do with anything else in the show. Although de los Santos and Vela are more on target, their work is uneven, and certainly not up to the practised standard of Taniguchi. Vela's abstract "Earthly Whispers," is, despite its allegedly watery colour scheme, an unspecific mess, its thematic relevance critiqued by her better figurative paintings. Some of de los Santos' works have an appealing, bold character to them, as well as some interesting treatments on water-related subject matter and media, but they're uneven, and he falters with "The Drummers" in particular. None of the works really acknowledge the nature of the show of non-western immigrants, blissfully ignoring the global village the show would like us to imagine, and, other than Taniguchi, only Ash's craft-oriented work demonstrates significant technical skill.

The most frustrating element to me as a reviewer is the way that, by foregrounding the artists' immigrant backgrounds as justification for the display of their work, the show in a way attempts to avoid criticism. You can see it in the brochure, where the curator's insights are about how water is blue and deserts are brown, despite going through the motions of close reading of the works' compositions. The show wears as a badge its aim "to introduce viewers to the work of new artists to Alberta," but I'm unconvinced that this is significantly different from the seemingly less complicated idea of introducing viewers to new artists (of whatever kind) that almost every art show is based on. As a part of the Art Gallery of Alberta's programming, the show should be held to a higher standard. **V**



"Taniguchi's academic respectability saves it from being desperately condescending towards the decidedly non-academic practices of some of the other artists"

"global village" concept as its primary justification, despite lacking any reference to the electrically connected world the term was coined to describe. Taniguchi's academic respectability saves it from being desperately condescending towards the decidedly non-academic practices of some of the other artists, where the suggestion that they were included as examples to poorly illus-

de los Santos and Taniguchi's desert winds and abandoned with doors hanging open. Further echoes can be seen in the movement of Erika Vela's paintings and Ljebomir Ilic's wood-carving "Calm Hands."

But the water sub-theme doesn't quite hold everything together, much as the curatorial essay admits, sheepishly

Drawing on history

Midnight chalk drawing opens up a new chapter in downtown's social spaces

The Hotel Cecil sat boarded up, abandoned, squatted and forgotten for years on the corner of Jasper and 104th Street before it was torn down 101 years after it first opened. Once a prestigious hotelier on the then-western edge of downtown Edmonton, the Cecil was designed by architect Roland Lines (Alex Taylor School, Union Bank Inn) during a decade of immense urban development that included the inauguration of Edmonton as the provincial capital. Left off the official list for Heritage Buildings, the functioning hotel and bar eventually degraded into a seedy dilapidated dive before permanently closing in 2003 and being demolished in 2007.

As a prime location on the city's main drag, the corner of Jasper and 104 continued to ride the whitewashing wave of another boom of urban development. A glass tower with a street-level Sobey's took shape on the site with a design nod to the heritage district, but no physical trace of the Cecil remained. A transient town with a mentality of transient architecture, memories of public space blur, but the site of Jasper and 104 remains a meeting place of expectations.

Signifying the status of a somewhat urban density, the demolition and reconstruction of the new building was accompanied by the first "Make It Not Suck"—a DIY initiative led by a group of Edmontonians that saw many of our construction site scaffoldings wheat-pasted with pre-made visual works and text. As an attempt to mark the city with something other than construction-in-progress, the MINS group—along with and often in opposition to—the architects and developers were all staking a claim to the city they each called their own. A city expresses itself, but its expressions are regulated, or inspired, by a few.

This past weekend, gathering just north of Jasper on 104 at midnight, a group of friends and strangers arrived en masse with buckets of chalk and no greater plan than to draw on their city streets. Quick-

DRAW was the first night of Latitude 53's now annual event of drawing, and the Friday night event was proposed by local artist Sarah Patterson. The idea was to draw on the site of the next morning's City Market, connecting the act of drawing beyond just the gallery area. It was also a fine excuse to take advantage of our summer nights in an area that has been revitalized on the surface, but had yet to generate any real sense of self-sustenance.

"It's just to engage spontaneously with art and make fun in a non-destructible way," says Patterson, a tried-and-true downtown resident who regularly sees the action going on in and around the core.

With cars careening past that either apologized or honked, various individuals from a diverse background picked up a piece of chalk and drew whatever came to mind. Some came prepared with notebooks, others engaged with the street fixtures of stop signs and park benches, and others just freestyled large creatures real and imagined. Curious onlookers and midnight dog walkers looked on as if it was a spectacle, and the market shoppers the next morning smiled at the drawings that had been made for them.

Although QuickDRAW holds the same motivation of graffiti, which has been deemed illegal and unsafe in our city, nobody, not even the passing police cruiser, showed any signs of distress at this gesture to decorate public property for free. Perhaps chalk's temporary nature makes it more digestible, but when entire buildings can be torn down, pressure to remove spray paint seems more like a diversion.

As an event, QuickDRAW was neither here nor there, but as a concept, it marks an entry point for anyone to express themselves, as this city belongs to all of us. As Patterson continues, "It's accessible to anyone. Children do this all the time." **V**

Amy Fung is the editor of *PrairieArtsters.com*



The Afternoon Edition with David Ward

Weekdays, 3 pm - 6 pm

What role has music played in your life?

My life has always involved music. I earned my musical education with countless hours spent by the radio and trips to the public library to borrow records and books about music. I spun records at the junior high sock hops and followed the music scene in fanzines. Who knew that this that this childhood obsession would turn into a job at **THE radio**?

What do you love about working at CKUA?

CKUA announcers have a lot of freedom to bring a very individual approach to our listeners: like a painter, we bring our own palettes and colours to dab on the broader canvas in a beautiful, interesting and friendly way.

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Find out more about David at: www.ckua.com/david



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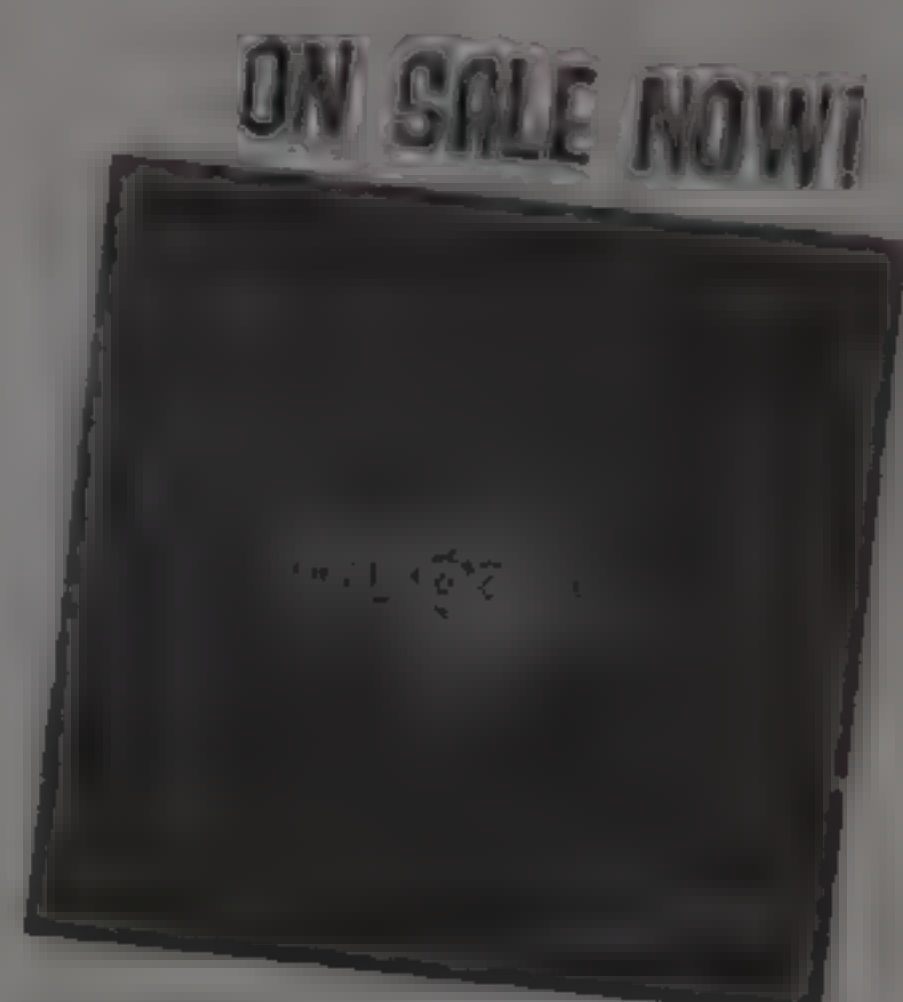
Your Music Destination

TOP 30 FOR THE WEEK OF AUGUST 6, 2009

1. Wilco – The Album (nonesuch)
2. Dinosaur Jr. – Farm (jagjaguwar)
3. Steve Earle – Townes (new west)
4. Slaid Cleaves – Everything You Love Will Be Taken Away... (music road)
5. Neko Case – Middle Cyclone (anti)
6. VA – Ribbon Of Highway, Endless Skyway: The Woody Guthrie Tribute (music road)
7. The Low Anthem – Oh My God, Charlie Darwin (nonesuch)
8. Reverie Sound Review – S/T (boompaa)
9. Paul Malo – Lucky One (concord)
10. Sonic Youth – The Eternal (matador)
11. Eddi Reader – Love Is The Way (rough trade)
12. Jim Byrnes – My Walking Stick (black hen)
13. Gurf Mortix – Last Exit To Happyland (gurf mortix)
14. Lee Harvey Osmond – A Quiet Evil (latent)
15. Magnolia Electric Co. – Josephine (secretly canadian)
16. Neil Young – Fork In The Road (reprise)
17. The Wailin' Jennys – Live At The Mauch Chunk Opera House (outside)
18. Bob Dylan – Together Through Life (columbia)
19. Grizzly Bear – Veckatimest (warp)
20. Dave Alvin – And The Guilty Women (yep roc)
21. Rancid – Let The Dominos Fall (epitaph)
22. Dirty Projectors – Bitte Orca (domino)
23. David Gogo – Different Views (cordova bay)
24. The Decemberists – The Hazards Of Love (capitol)
25. Elvis Costello – Secret, Profane & Sugarcane (hear)
26. Hayden – The Place Where We Lived (hardwood)
27. Sunset Rubdown – Dragonslayer (jagjaguwar)
28. Joel Plaskett – Three (maplemusic)
29. Mos Def – The Ecstatic (downtown)
30. Pink Mountaintops – Outside Love (jagjaguwar)

THE OCEAN FLUXION

This is the re-release of *Fluxion* (the album has been out of print for a couple of years). The release has been equipped with new artwork and the album itself has been remixed as well as having the vocals re-recorded.



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DANCE

MILE ZERO DANCE Freemasons Hall, 10318 100 Ave • *Badlands*, a cross-cultural, interdisciplinary collaboration between Gerry Morita, asparagusgreen.ca's David Jeffrey Buchanan, and Tokyo-based dancer Hideo Arai • Fri, Aug 21, 8pm • \$20/\$15 (Mile Zero Dance Members) available at TIX on the Square

FILM

NATIONAL FILM BOARD Edmonton Room, Stanley Milner Public Library, 7 Sir Winston Churchill Sq • *The Strangest Dream* Documentary • Sun, Aug 9, 2pm • Free

GALLERIES & MUSEUMS

ALBERTA CRAFT COUNCIL 10186-106 St, 780.488.6611 • *Discovery Gallery: WALLPAPER*: New sculptural work by emerging glass artist Katrina Brodie; Aug 1-Sept 12 • *Lower Gallery: HITCHED*: Couples in craft; until Oct 3

ART BEAT GALLERY 26 St-Anne St, St-Albert, 780.459.3679 • *LAKES AND TREES*: New paintings by John H. Burrow and Frances Alty-Arscott • Aug 6-15 • Opening reception: Aug 6, 6-9pm; part of the St Albert Art Walk, artists in attendance

ART GALLERY OF ALBERTA Enterprise Sq, 100, 10230 Jasper Ave, 780.422.6223 • *REAL LIFE*: Ron Mueck (sculptor) and Guy Ben-Ner (video); until Sept 7 • *REALISMS*: Artworks showing various concepts of "Realism" as they appear in the history of art; until Aug 23 • *THE PAINTER AS PRINTMAKER*: Impressionist prints from the National Gallery of Canada; until Aug 23 • *SPEEDING SUBJECT*: RBC New Works Gallery: Mary Joyce's landscape paintings and drawings; until Aug 23 • *A NEW LIGHT*: Canadian Painting After Impressionism: Exploring the influence of Impressionism on Canadian painting in the late 19th and early 20th century. Featuring works from the AGA Collection; until Aug 23 • *Art for Lunch*; Enterprise Square Atrium; Free on the last Thu every month, 12:10-12:50pm • *Tuesday Tours: The Many Forms of Realism* with Catherine Crowston; Aug 11, 12:10-12:50pm; Free with Admission • Free (member)/\$10 (adult)/\$7 (senior/student); \$5 (6-12yrs)/free (5yrs and under)/\$20 (family-2 adults, 4 children); Pay-What-You-May, Thu, 4-8pm

BLINDMAN VALLEY AGRICULTURAL CENTRE—BENTLEY 5202-51 St, Bentley, 403.748.2904 • *Medicine Hills Art Show*: Artworks by established and emerging artists and artisans with entertainment by Stephen Craig • Aug 7-9; Fri 12-8pm; Sat 9am-5pm; Sun 10am-4pm • Opening reception: Fri, Aug 7, 12-1pm

CALGARY AND EDMONTON RAILWAY MUSEUM 10447-86 Ave, 780.433.9739 • Edmonton's first railway station, 1891 • Open Aug-Sept, Tue-Sat, 10am-4pm • \$2 (incl local rail history book)

CENTRE D'ARTS VISUELS DE L'ALBERTA 9103-95 Ave • *SUMMER PROJECT*: Photographs by Jaques Rioux, Tom Hamp, Bill Peters, Steve Speer and Jan Boydol; artworks by Les Princeaux de l'amitié, Agathe St-Pierre and her students; glass and pottery by Jody Swanson • Until Aug 11

CHRISTL BERGSTROM'S RED GALLERY 9621-82 Ave, 780.498.1984 • *MYSELF, THE PORTRAIT*: A series of male portraits and other works • Until Aug 30

COMMON SENSE 10546-115 St, 780.482.2685, commonsensegallery.com • *A SHOW*: new abstract sculpture by Andrew French • Until Aug 22

ELECTRUM GALLERY 12419 Stony Plain Rd,

780.432.2601 • *Gold and Silver Jewellery* by Mary MacKenzie, and artworks by various artists

FRINGE GALLERY 10516 Whyte Ave, bsmt of the Paint Spot, 780.432.0240 • Artworks by Mandy Archibald • Until Aug 28 • Opening reception: Aug 15, 2-4pm, artist in attendance

GALLERY AT MILNER Stanley A. Milner Library Main Fl, Sir Winston Churchill Square, 780.496.7030 • *SKIES*: Oil paintings by Debra Hovstad • Until Aug 31

GALLERY IS Alexander Way, 5123-48 St, Red Deer, 403.341.4641 • *Landscape paintings* by Alison Plummer • *Cityscape* by Alison Plummer • Fri, Aug 7, 10am-5pm • Until Aug 19

HARCOURT HOUSE GALLERY 11215 102 St, 780.426.4180 • *ORNAMENTA*: Travelling exhibition, artworks by Lyndal Osborne • Until Aug 29 • Artist Talk: Thu, Aug 6, 7pm

HEATH'S WARNE GALLERY—Red Deer 4924 Ross St, Red Deer, 403.346.8937 • *BEND*: Sculptures and drawings by Tanya Zuzak; until Aug 7 • Paintings by Corinne Anderton; Aug 17-Sept 18

JOHNSON GALLERY • Southside: 7711-85 St, 780.465.6171; New works by Ada Wong, Julie Drew, Ruth Vontobel-Brunner, Audrey Pfannmuller and Daniel Bagan. Blown glass by Sol Maya • Northside: 11817-80 St, 780.479.8424; Artworks by Don Sharpe, Jim Painter, Dan Bagan. Historical photographs of Edmonton. Wood carvings by Adie. Pottery by Noboru Kubo

KAMENA 5718 Calgary Tr S, 780.944.9497 • Mon-Wed, Fri 10am-6pm; Thu 10am-7pm; Sat 10am-5pm • Artworks by various artists

KAASA GALLERY Jubilee Auditorium, 11455-87 Ave • *OPEN PHOTO 2009*: Presented by Visual Arts Alberta • Until Sept 30

LATITUDE 53 10248-106 St, 780.423.5353 • *Summer Rooftop Patio Series*: Every Thu 5-9 pm until Aug 13: Avenue on Aug 6; Krystle dos Santos and Chrome, Late-night on Aug 13 (patio finale until 11pm) • *Main Space: PRIVATE PROPERTY—ACCESS DENIED*: A series of security guards in a site-specific installation by Thomas Kneubuhler (Switzerland); Aug 7-Sept 5; Artist talk Sat, Aug 8 • *ProjEx Room: ART PARAPHERNALIA FOR A MODERN WORLD*: Stanton's store brings the shopping experience into the gallery, investigating the roles of art and the gallery in the society as an emblem of aesthetics, design, lust, desire, wants, needs, and habits; Aug 7-Sept 5

LOFT GALLERY 590 Broadmoor Blvd, Sherwood Park, 780.922.6324 • Open every Thu 5-9pm; Sat 10-4pm • *NEW ART ("ANYTHING GOES")* • Until Aug 29

MCMULLEN GALLERY U of A Hospital, 8440-112 St, 780.407.7152 • *NATURAL DESIGNS*: Landscape paintings and abstract photographs by Jim Visser and Wenda Salomons • Until Aug 23

MCPAG Multicultural Centre Public Art Gallery, 5411-51 St, Stony Plain, 780.963.2777 • *Photography* by Margaret Lozinski; until Aug 12 • *Wild Excursions*: Travelling exhibition; Aug 14-Sept 8, no reception

MENNONITE CENTRE GLOBAL GALLERY 10209-97 St • *THIS VILLAGE*: Curated by Shane Golby, art works created by five immigrants to Alberta, Shumba Z. Ash (Zimbabwe), Ljubomir Ilic (Croatia), Pedro Rodriguez De Los Santos (Uruguay), Akiko Taniguchi (Japan), Erika Vela (Peru) • Until Aug 26

MICHIF CULTURAL AND MÉTIS RE-SOURCE INSTITUTE 9 Mission Ave, St. Albert, 780.652.8176 • *Aboriginal Veterans Display* • Gift Shop • Finger weaving and sash display by Celina Loyer

PROFILES PUBLIC ART GALLERY 19 Perron St, St. Albert, 780.460.4310 • *HERS*: Artworks by Izabella Orzelski Konikowski, Bogdan Koral-Konikowski • Aug 6-29 • Opening reception: Aug 6, 6-9 pm

ST ALBERT ART WALK Wares, 780.459.1690; Meese Clothing, 780.418.1388; Gempot, 780.458.7499, Art Beat Gallery, 780.459.3679; Profiles Gallery, 780.460.4310; Studio Gallery, 780.460.5993; Bookstore on Perron, 780.406.4674; Crimson Quill, 780.418.7803; Roche's Fine Things, 780.459.4095; Concept Jewellery Design, 780.458.4660 • Thu, Aug 6, 6-9pm

SCOTT GALLERY 10411-124 St, 780.488.3619 • *PAPER WORKS*: artworks by Jerzy Gawlak, Jacqueline Stehelin, Leslie Poole, Arlene Wasylchuk, and Brenda Malkinson • Until Aug 18

SNAP GALLERY 10309-97 St, 780.423.1492 • *Mail Gallery: THE GOLEM PROJECT*: series by Mark Rebholz • *Studio Gallery*: Artworks by Anthea Black, SNAP's Winter Artist in Residence • Until Sept 5

SPRUCE GROVE ART GALLERY Melcor Community Centre, 1515 Ave. Spruce, 780.423.1492 • *HORSES*: Sculptures by Rebecca Caron Lienau; until Aug 14 • Artworks by Margie Davidson; Aug 19-Sept 1 opening reception: Sat, Aug 22, 1-4pm

STEPPE GALLERIES 1253, 1259-51 St • *East Gallery: FABRICATING A FATHER: FURTHER* • *West Gallery: CRAVINGS: DOT* • Artworks by Travis McEwen; until Aug 31 • To view contact: Kelley Bernt at kelley.bernt@bldg-inc.ca

TELUS WORLD OF SCIENCE 11211-142 St, 780.452.9100 • *DAVINCI: THE GENIUS*: Until Sept 7 • *IMAX: VAN GOGH: BRUSH WITH GENIUS*; until Sept 7

URBAN ROOTS 10418 Whyte Ave • Open: Wed Sat 12-4pm or Fri 780.438.7978 • *PETITE NUDES—DUALITY OF FORM*: Sculptures by Ritchie Velthu and Beata Kurpinski • Until Aug 15

VAAA GALLERY 3rd Fl, 10215-112 St, 780.421.1 • *THE GOLDEN RULE*: Watercolours by Michelle Leavitt-Djonlic • *IN THE BALANCE*: Artworks by VAAA board members and staff • Until Aug 29

VELVET OLIVE LOUNGE—Red Deer 40 Ross Street in the alley • *THE SECRET LANGUAGE: ROADS*: Altered photographs by Glynis Wilson Boulbee • Through August • Opening: Fri, Aug 7, 5-7pm

VIC'S STEAKHOUSE Mayfield Inn, 16615-1 Ave, 780.930.4062 • Rowles presents artworks by Robert Buick, Prairie Isle; Paintings by Bruce Allen and Audrey Pfannmuller • Aug 12

LITERARY

AUDREYS BOOKS 10702 Jasper Ave, 780.423.3487 • Poetry Nights 2nd Fri each month

BLUE CHAIR CAFÉ 9624-76 Ave, 780.469.8755 • Story Slam: every 3rd Wed of the month

CARROT CAFÉ 9351-118 Ave, 780.471.1580 • Carrot Writing Circle • Every Tue, 7-9pm; A critique circle the 4th Tue every month

LEVA CAPPUCCINO BAR 11053-86 Ave, 780.479.5382, www.levabar.com • Standing room only, poetry every 3rd Sun evening

ROSIE'S 10475-80 Ave, 780.439.7211 • *TALES* Edmonton Storytelling Café: T.A.L.E.S. Alberta League Encouraging Storytelling open mic • 1st Th each month, 7-9pm • Pay-What-You-Will (min \$5, info at 780.932.4409

ROUGE LOUNGE 10111-117 St, 780.902.590 • Poetry Tuesday: Every Tue with Edmonton's local poets • 8pm • No cover

UPPER CRUST CAFÉ 10909-86 Ave, 780.422.8174 • *The Poets' Haven*: Monday Night reading series presented by Stroll of Poets • Every Mon, 7pm • \$5 door

THEATRE

FRINGE THEATRE FESTIVAL • Various venues in Old Strathcona area • fringetheatreadventures.ca • Stage a Revolution • Aug 13-23 • Tickets on sale online; program guides available at various locations including Greenwood's Bookshoppe, Wee Book Inn (Whyte), Audreys Books, TIX on the Square, Blomby Theatre, Alibi Theatre, etc.

THE OCCULTIST'S HOLIDAY Varcona Theatre, 10329-83 Ave, 780.433.3399 • Teatro la Quindici • *Set in an Italian village, a group of travellers are linked by a shared experience which will haunt them forever after. Starring Barbara Garofalo, Amanda Branson, John, etc.* • Aug 14-25 • Fringe performances • \$20 (adult)/\$13 (student/senior) on the Square

SIX DANCE LESSONS IN SIX WEEKS Mayfield Dinner Theatre, 16615-109 Ave, 780.483.4051 • By Richard Alfieri, the story of the acquaintance between a spnghly retiree and her young dance teacher • Until Aug 23 • Tickets at Mayfield box office, toll-free: 1.877.529.7829

Horror away from home

by Brian Gibson

Brian Gibson examines tourism-horror in this week's SideVue

COMEDY // HUMPHDAY

Voulez-vous coucher avec moi, dude?

Humpday's Joshua Leonard on his role in a film about two straight friends who decide to get it on

TWO GUYS WALK INTO A HOTEL ROOM >> Mark Duplass and Josh Leonard navigate the tricky world of male friendships in *Humpday* // Maple Pictures

DAVID BERRY

Its premise could be something out of a wacky sex comedy, and upon its initial release at Sundance, it was getting a lot of play as a kind of indie response to the growing bromance movement. But it's safe to say that *Humpday* carves out its own niche, somewhere between the talky, relationship-driven minimalist dramas that have been taking over American indie films and the raucous

comedies that have been taking over American multiplexes.

Ben (Mark Duplass, who has plenty of experience with this improvised type of comedy/drama as one half of the writing/directing team behind *The Puffy Chair* and *Baghead*) is living the good life of the upper-middle-class male, complete with new wife (Alycia Delmore) and house, when old college buddy/artsy troubadour Andrew (Joshua Leonard, who first popped up in *The Blair Witch Project*) shows up in the middle of the night. In

the middle of trying to find the bond that has been stretched by time, distance and life choices, they come up with the half-cocked (and half-drunk) idea to enter an amateur porn contest, filming themselves, two straight males, attempting to have sex. What follows is a meditation on the tricky world of male bonding, coming to grips with yourself and the difficulty of communication in any relationship, wrapped in a frequently hilarious, utterly natural buddy movie. And they may or may not have sex at the end of it.

Vue Weekly had a chance to speak with Joshua Leonard on a recent press day, where the affable and surprisingly loose actor offered his thoughts on the challenges of making entirely improvised films, the inherent funniness of people and how to get yourself out of a rut. Some of it is reproduced below.

VUE WEEKLY: It's been mentioned in other interviews that *Humpday* was completely improvised, with just the general concept of the two guys potentially making a sex film to go from. That

watch that stuff, though, so what she let us do was talk through all that exposition in order to get to the organic, more propulsive parts of the scene, and then they cut out everything but a phantom version—a mention, a word, two words, the shorthand that people actually talk in. I feel like the work that we did was in there, but in a truncated form that keeps it enjoyable to watch.

VW: Though the premise is a little outlandish, it works largely because of the fact that the relationships between the

There are no jokes in the movie: the humour comes—hopefully—from the earnestness of the characters and the completely misguided ways that they try to address what's a real, true, existential crisis in their own lives.

seems like kind of a dangerous way to film—I know Mark Duplass, your co-star, makes his own films in a similar manner, but he tends to script them and then let actors go. So how did you find the process here?

JOSHUA LEONARD: Well, we did have an arc, but the way you get something organic, or at least the way Lynn does it, is to allow the actors to overwrite every scene. What we've done as actors is created an entire history with these characters: we know where we met, where we bonded, what street we lived on, what classes we took together—all of it, which I think is really important homework for us to do as actors, so those parts feel lived in. It's not fun for an audience to

characters, and especially the moments between them, do feel real. And yet one of the surprising things about the film is how much it ends up speaking to some much bigger ideas: the relationship feels real, but it ends up speaking about a lot more. Was it just a matter of you focusing on the relationship and trusting the rest would come out of it, or was there a conscious choice to go searching for this stuff?

JL: There's a lot to be said about a time and a place and what can happen when people come together and are working towards the same thing. But at the same time, I will say is that no one went into this wanting to make a farce, and in

CONTINUED ON PAGE 19 >>

THE BAD LIEUTENANT

Mean streets

Keitel owns the screen in *Bad Lieutenant*

These two fans - on sometimes odd terms
 in the studio - were best advised to
 work together without concern
 for a really first-rate suspense
 thriller on the model
 of the best Hollywood
 thrillers. Moments that
 were to be in the gaze
 of the camera had to
 be carefully plotted. He
 thought that I had it
 in my life and could find
 a **Red**
Letter in at least a decade and

...but with one voice of frustrated,
 ...and finally after another
 ...a huge and brazenly corrupt
 ... (Henry Kissinger) and his
 ...ence from what
 ...— going back as far
 ... through the spe
 ...t wants God's lonely
 ...in the crowd, sold
 ... New York City Dad

Lieutenant is also noisy, so it's a pretty raucous, perhaps excessive. It's also harrowing, genuinely crazy in its construction, slyer than it at first seems, and facilitates one of the great raw, only partially controlled, on-a-limb star performances.

Some of those moments:
Kob's unnamed lieutenant
standing stoned out of his
mind listening to Jerry Ace speak

"Pledging My Love" in some strange woman's apartment, eyes shut, his bulldog torso naked, his arms extended in some Christ-like pose or perhaps an attempt to fly, emitting this weird whimpering sound like my dog used to make when he wanted something and knew he wouldn't get it if he barked. There's Keitel hunched over the driver's side window of a car, two big-haired sisters from Jersey in the front seat, a misty rain rendering the three of them seemingly

isolated in the night, while he gets one of them to expose her ass and the other to perform a pantomime fellatio. And then Keitel, already buzzing with the possibility of his own redemption, getting high with two already severely incapacitated crack-head rapists on a crack house couch. Save the last of these, you might have to work to remember where such scenes fall in the course of the narrative. But you're unlikely to forget the scenes themselves. They stain your brain, like those traces of certain drugs that we're told never really go away

There are so many beautifully selected details in *Bad Lieutenant*; the Jesus blanket and plastic cover on the sofa of the polite Puerto Rican dealer's apartment, the door that always ~~opens to the~~ apartment of Keitel's pretty, intermittently articulate junky pal Zoë (played by the film's co-writer, the late Zoë Lund). Yet the choice of "Pledging My Love" is especially inspired. Johnny Ace killed himself back in '54 playing Russian roulette, and such recklessness is perfectly aligned to what's presented as the status quo for the Keitel character. Within the first 15 minutes we've seen him drinking,

snorting, screwing, stealing, harassing and gambling himself into oblivion. Another actor might have tried to make the character ingratiating or, even worse, confused his self-destruction with diabolical glee. But Keitel makes everything he does seem more pathetic than fendishly cruel. He somehow lets us know that this creature possesses a soul. He pours his heart into it, without judgment, and his abandon can result in bizarre black humour, which works too—take the moment where he gets so upset listening to a baseball game while driving his car that he shoots his radio. Ferrara says he originally conceived the film as a comedy anyway—lots of movies have protagonists with one vice, why not make one where the he has every vice?

I emphasize the fragmentary nature of *Bad Lieutenant*, but it does actually have a sort of rudimentary story, which was based on a real 1981 incident. A young, pretty nun is viciously raped by two young thugs, and the investigation is thwarted by the nun's refusal to give police any information about her assailants. Yet Ferrara—who always was half exploitation filmmaker, half

would-be Pasolini—is barely interested in the investigation's dramatic potential. What matters to him is the nun's Christ-like feat of forgiveness, which Keitel has such a hard time believing yet is clearly inspired by: if such utter scum can be forgiven, there may still be hope for him. This leads to some wincingly cheesy Jesus apparitions, but what's more memorable are the actions it prompts in Keitel, ramping up to a brilliantly stark, poetic finale.

Lion's Gate's new special edition of *Bad Lieutenant* features a rambling but frequently informative commentary track by Ferrara and cinematographer Ken Kelsch. It also features a superb half-hour documentary about the making of the film, which is something in itself: the guerilla tactics of the shooting sound truly insane, and fellow actor Victor Argo had to convince Keitel to do the role, while Keitel was apparently going through some severe personal turmoil that fed his performance. Yet for all the chaos in both its content and genesis, *Bad Lieutenant* survives as something sharp, focused and brutal, direct and rigorous. It deserves to be seen again. **V**

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HORROR // A PERFECT GETAWAY

Zeus-ordained suffering

The big twist in *A Perfect Getaway* is punishment from above



HEY LOOK >> It's a plot twist so shamelessly contrived, M. Night Shyamalan would blush! // Supplied

CODY EWERS
// CODY@VUEWEEKLY.COM

Popular culture regularly portrays critics as cynical, jaded people, rendered joyless and calloused after being subjected to countless cinematic, theatrical, musical and literary abominations. I was all of those qualities long before I ever put my fingers to a keyboard as a commentator, so I assumed myself to be more or less immune to the effects of bad attempts at entertainment. I was wrong. In the ancient Greek playwright Aeschylus' *Agamemnon*, he wrote that Zeus had or-

dained that men shall learn from suffering. And so I have, after letting my guard down and watching *A Perfect Getaway*.

Revolving around a newlywed couple that travels to Hawaii for their honeymoon, only to discover that another couple is murdering people like them, it's a film that's made at least once a year. But midway through it I started to suspect that there was more going on, and became convinced that its ham-handedness and bizarre lack of tension was a mark of self-awareness. I was beginning to believe that it was cleverly exploiting horror clichés in order to misdirect the audience and subvert those very conventions. It seemed evident, on a logical level, that none of the obvious suspects behind the killings were responsible, and that something original and smart might well happen. There seemed no way that the self-parodying, obscenely obvious foreshadowing—including a discussion of what a red herring was, a remark that a trail had "lots of twists and turns ahead" and a statement that one of the characters was "hard to kill"—could have been unintentionally so. It turns out that I gave the people behind this crap far too much credit.

The twist disclosed during the climax is only a surprise as a consequence of its unfathomable stupidity and contradiction of everything that the audience had been shown prior to it. It's both mind-numbingly illogical and astoundingly trite. Any thinking person will consider it during the first five minutes, reject the possibility when it becomes apparent that it won't work, and be left dumbfounded when it turns out to indeed be the case.

Even though the first act is littered with the broad foreshadowing mentioned earlier, the major twist is given absolutely no backup from the rest of the film, and relies upon a narrative "Chewbacca defense" to confuse viewers into submission. It's so

unsupported by what precedes it that it requires what seems like 15 minutes of flashback exposition to almost, maybe, sort-of make the slightest bit of sense. And even after the whole thing is over, major plot points are left entirely unresolved.

It's normally against my code of conduct to reveal any major spoilers within a review, but in this case I'd feel like a little Eichmann for aiding and abetting in its delivery to unsuspecting theatregoers. I guarantee you that reading the revelation is exponentially more enjoyable than sitting through the flick and, hey, most of you would just google it after reading this anyway. But if you're masochistic enough to willingly subject yourself to this movie without the aid of spoilers, stop reading. You've been given fair warning.

The two main characters turn out to be the serial killers, who repeatedly murder vacationing couples and assume their identities. This is in spite of the fact that roughly half of the movie prior to this revelation is devoted to them sneaking away from the other lovers and fearfully speculating over who the killers might be. Because that's obviously something that homicidal lunatics in their situation would do. Oh, and they're also meth heads. Maybe that explains why nothing that they do is the least bit coherent.

There you go; I just saved you an hour and a half, the price of admission and some massive frustration. I hope that Zeus doesn't mind if you allow me to delegate my own suffering for the sake of your education on the matter. **V**

OPENS FRI, AUG 7
A PERFECT GETAWAY
WRITTEN & DIRECTED BY DAVID TWOH
STARRING STEVE ZAHN, MILLA JOVOVICH

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CINEMA

GONE FISHIN'

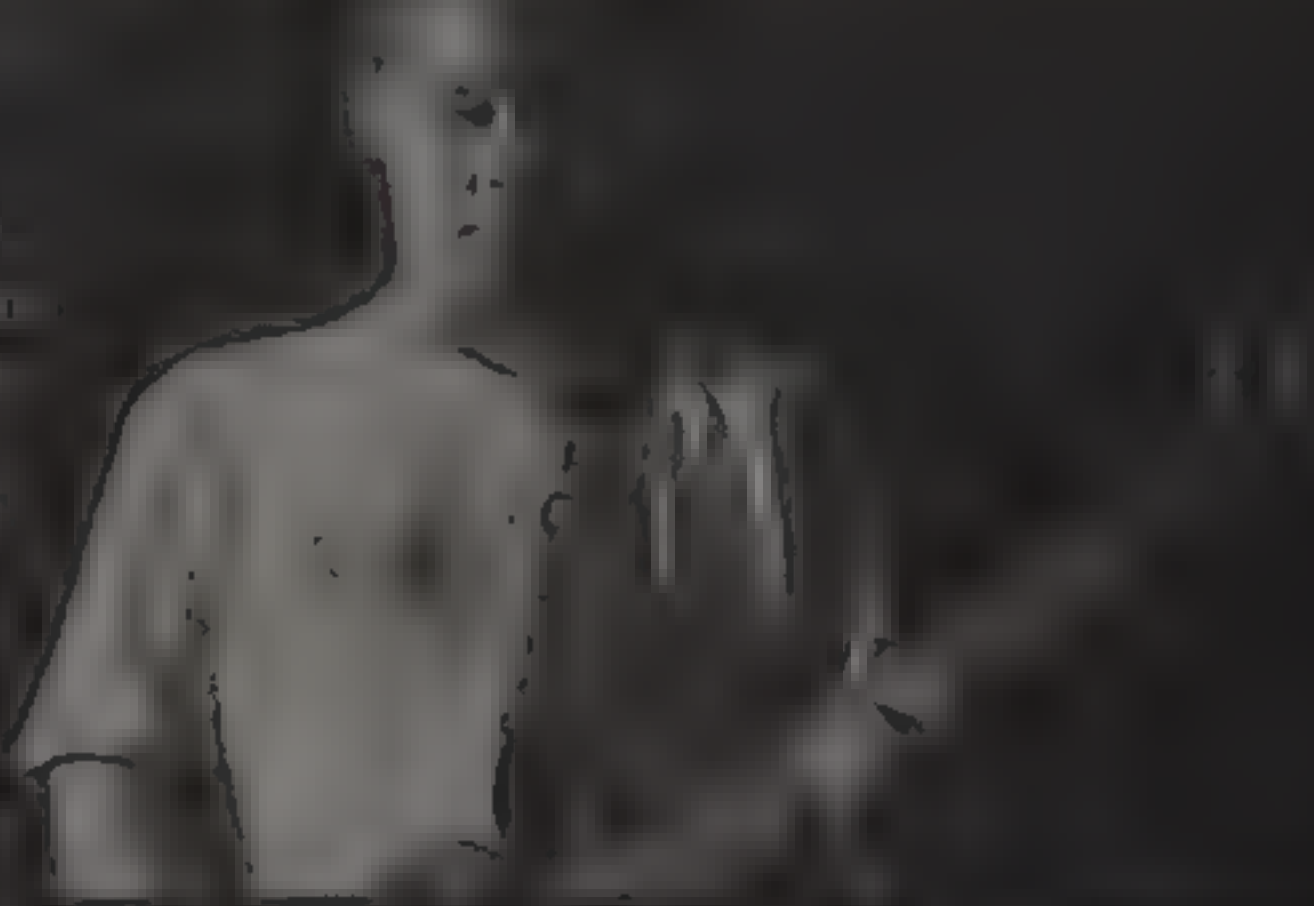
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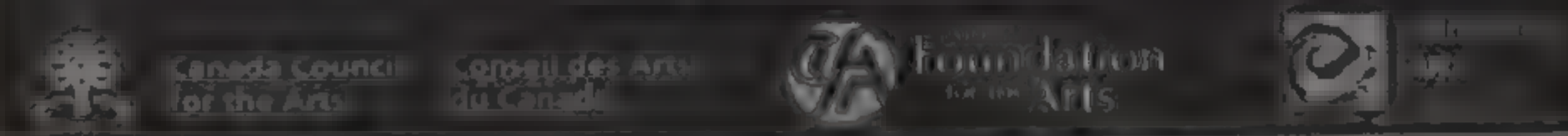
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...the high concept was always a part of a bait-and-switch to enable us to tackle some of the issues like platonic friendship and why it's so difficult to express your love for your dude friend, and self identity and the fear of not being able to become who you want to be. We always went with the intention of trying to get to those things. The problem is when you make a movie about those things, it comes across as a thesis statement, or didactic, or preachy. I kind of shut down—I know I can't say that, anyway. So our intention with this film was to start with the comedy and let the reverse-engineer the more human out of it.

VW: ...saying you didn't want to make a comedy, but the film isn't out at the same time as it's certainly got its funny moments, even hilarious ones. But comedy, especially something you associate with crating happy dialogue and set ups and that kind of thing. Was arriving at the funny situations a similar sort of thing as finding something to say?

JL: People are ... funny. [Laughs; almost giggles, really] It would be hard for me to look at this movie past the concept and tell you a joke from the movie. There are no jokes in the movie; the humour comes—hopefully—from the earnestness of the characters and the completely misguided ways that they try to address what's a real, true, existential crisis in their own lives.

VW: One of the other things that really struck me was the kind of mutual condescension Andrew and Ben kind of have for each other. They're both pretty unsure of who they are and what they're doing, but they're each treating the other like they don't really know what they're talking about. Why did that feel real to you?

JL: It's just that way we deflect our own fears by trying to elevate ourselves in conversation. Where all human, we all make mistakes, but I think a large part of my life has been coming up with justifications of my own mistakes, which I think is what these guys are doing a lot. Hopefully at some point your mistakes become a bit more amusing to you, because you realize you're not superhuman, and that it is part of life, and that the dumb shit that you do, you can take a lot of power out of it by laughing at it and trying not to do it again.

VW: Lastly, I've seen in other interviews you talk about being able to relate to Andrew, in that you went through his kind of dilemma, where as an artist you kind of need to either shit or get off the pot. As someone who's been through that and found a successful way out, what do you think it is that you had figured out that's lacking?

JL: I just became tremendously willing to fail. To me, that's one of the major hangups of people who feel stuck in anything is that there's an unwillingness to fail on their face, so they just don't do anything. The fear of not succeeding is greater than the discomfort of not doing anything, until it's not anymore.

FILM WEEKLY

FRI, AUGUST 7, 2009 — THU, AUGUST 13, 2009

CINEMA THEATRE JASPER

6094 Connaught Dr, Jasper, T80 8S2A769

G.I. JOE: THE RISE OF COBRA (14A)
Daily 1:30, 6:50, 9:05

G FORCE (G)
Daily 1:30, 6:50, 9:05

CINEMA IN THE CENTRE

Stanley A. Milner Library Theatre, St Winston Churchill Sq

YEAR OF THE DOG (PG)
Sat, Aug 8, 1:30pm; moderated by Conni Manning, writer in residence, Edmonton Public Library

CINEMA IN THE SUBURBS

Whittemud Crossing, 6271-106 St, T80 4P6 822

L.A. CONFIDENTIAL (STC)

Wed, Aug 12 6:30pm; Part of the Alternative Action Series

EDMONTON FILM SOCIETY

Royal Alberta Museum, 102 Ave, 128 St, T6U 4Z3 6 84

YANKEE DOODLE DANDY (PG)

Mon, Aug 10, 8:00

CINEMA CITY MOVIES 12

1024-130 Ave, T80 472 9779

LOVE AAI KAL (HINDI W/E.S.T.) (PG)
Daily 1:10, 4:00, 6:50, 9:50

MOON (14A)
Fri-Sat 1:35, 4:35, 6:45, 9:15, 11:35 Sun-Mon, Wed-Thu 1:35, 4:35, 6:45, 9:15 Tue 6:45, 9:15

WHATEVER WORKS (PG, not recommended for children, sexual content) Fri-Sat 1:30, 4:15, 7:05, 9:20, 11:30; Sun-Thu 1:30, 4:15, 7:05, 9:20

YEAR ONE (14A, crude content)
Fri-Sat 1:40, 4:35, 7:20, 9:30, 11:45; Sun-Thu 1:40, 4:35, 7:20, 9:30

IMAGINE THAT (G)
Fri-Sat 2:00, 4:50, 7:30, 9:55, 12:10; Sun-Thu 2:00, 4:50, 7:30, 9:55

THE TAKING OF PELHAM 123 (14A, violence, coarse language)
Fri-Sat 1:35, 4:10, 7:15, 9:45, 12:00; Sun-Thu 1:35, 4:10, 7:15, 9:45

LAND OF THE LOST (PG, crude content, coarse language)
Fri-Sat 1:45, 4:40, 7:10, 9:35, 11:50; Sun-Thu 1:45, 4:40, 7:10, 9:35

SMITHSONIAN (PG)
Fri-Sat 1:30, 4:20, 7:00, 9:25, 11:40; Sun-Thu 1:30, 4:20, 7:00, 9:25

TERMINATOR SALVATION (14A)
Fri-Sat 1:20, 4:05, 6:55, 9:40, 12:05; Sun-Thu 1:20, 4:05, 6:55, 9:40

ANGELS AND DEMONS (14A, violence)
Daily 1:25, 4:00, 6:50, 9:50

X-MEN ORIGINS: WOLVERINE (14A)
Fri-Sat 1:55, 4:30, 7:25, 10:00, 12:15; Sun-Thu 1:55, 4:30, 7:25, 10:00

MONSTERS VS. ALIENS (G)
Daily 1:50, 4:45, 7:05, 9:10

CINEPLEX ODEON NORTH

16271-137th Avenue, T80 722 2236

A PERFECT GETAWAY (18A, gory violence)
Daily 12:45, 3:00, 5:20, 8:00, 10:35

G.I. JOE: THE RISE OF COBRA (14A)
Daily 12:30, 1:30, 3:20, 4:40, 6:30, 7:40, 9:20, 10:40

JULIE AND JULIA (PG, coarse language)
No passes Daily 1:00, 3:50, 6:45, 9:45

ALIENS IN THE ATTIC (PG)
Daily 1:50, 2:00, 4:20, 6:50

FUNNY PEOPLE (14A, crude coarse language, sexual content, not recommended for children)
Fri-Tue, Thu 12:50, 3:20, 4:00, 6:20, 7:30, 9:40, 10:30; Wed 2:20, 4:00, 6:20, 7:20, 9:40, 10:30; Star and Strollers Screening: Wed 1:00

THE UGLY TRUTH (14A, sexual content, language may offend)
Daily 1:00, 3:50, 6:55, 9:30

G-FORCE IN DISNEY DIGITAL 3D (G)
Digital 3d Daily 12:20, 2:30, 4:50, 7:15, 9:30

ORPHAN (18A)

Daily 4:45

HARRY POTTER AND THE HALF BLOOD PRINCE (PG, violence, frightening scenes)
No passes Fri-Wed 12:10, 3:30, 7:00, 10:15; Thu 12:10, 3:30, 7:00, 10:15

ICE AGE: DAWN OF THE DINOSAURS (G)
Digital 3d Daily 12:00, 2:10, 4:30, 6:55, 9:10

PUBLIC ENEMIES (14A, violence)

Daily 12:45, 3:00, 5:20, 8:00, 10:35

TRANSFORMERS: REVENGE OF THE FALLEN (PG, violence, crude content, not recommended for children)
Fri-Sun, Tue, Thu 12:45, 3:15, 6:45, 10:15; Mon, Wed 12:45, 3:15, 6:45, 10:15

THE PROPOSAL (PG, coarse language)
Daily 1:15, 4:45, 7:15, 9:45

THE HANGOVER

Daily 1:50, 7:50, 10:10

CINEPLEX ODEON SOUTH

1525-99 St, T80 436 8581

A PERFECT GETAWAY (18A, gory violence)
Daily 12:00, 2:30, 4:45, 7:40, 10:15

G.I. JOE: THE RISE OF COBRA (14A)
Daily 12:00, 12:30, 3:00, 3:30, 7:00, 7:30, 10:10, 10:40

JULIE AND JULIA (PG, coarse language)
Digital Cinema, No passes Daily 12:50, 4:00, 6:50, 9:45

ALIENS IN THE ATTIC (PG)
Daily 12:10, 2:00, 4:20, 6:50

FUNNY PEOPLE (14A, crude coarse language, sexual content, not recommended for children)
Daily 12:00, 3:40, 6:45, 10:20

THE UGLY TRUTH (14A, sexual content, language may offend)
Fri-Wed 11:50, 2:10, 4:35, 7:25, 10:30; Thu 4:35, 7:25, 10:30, Star and Strollers Screening: Thu 1:00

G-FORCE (G)
Daily 12:40, 4:10

G-FORCE IN DISNEY DIGITAL 3D (G)
Digital 3d Daily 11:50, 2:15, 4:45, 7:10, 9:45

ORPHAN (18A)
Daily 10:05

500 DAYS OF SUMMER (PG, language may offend)
Daily 12:45, 3:50, 7:10, 9:35

HARRY POTTER AND THE HALF BLOOD

PRINCE (PG, violence, frightening scenes)

No passes Fri-Wed 11:40, 3:00, 6:30, 10:10; Thu 11 40, 3:00, 6:30, 10:10

BRUNO (18A, nudity, crude sexual content, frightening scenes)

Daily 7:55, 10:25

THE HURT LOCKER (14A, violence, coarse language)
Daily 11:45, 3:20, 6:40, 9:50

ICE AGE: DAWN OF THE DINOSAURS (G)
Digital 3d Daily 12:10, 2:40, 5:10, 7:35, 10:00

TRANSFORMERS: REVENGE OF THE FALLEN (PG, violence, crude content, not recommended for young children)
Fri-Sun, Tue-Wed 11:55, 3:10, 6:45, 9:55; Mon, Thu 11 55, 3:10, 6:45, 9:55

THE PROPOSAL (PG, coarse language)
Daily 3:15, 7:15, 9:55

THE HANGOVER (18A, language may offend, nudity, crude content)
Fri, Sun-Wed 1:15, 4:00, 7:45, 10:35; Sat, Thu 4:00, 7:45, 10:35

UP (G)
Daily 12:35

WESTMINSTER THEATRE: THE BARTER OF SEVILLE (Classification not available)
Sat 11:00

CITY CENTRE 9

1000-100 Ave, T80 4 7177

FUNNY PEOPLE (14A, crude coarse language, sexual content, not recommended for children)
Stadium seating, Dolby Stereo Digital Daily 12:10, 3:30, 6:50, 10:15

G.I. JOE: THE RISE OF COBRA (14A)
No passes, Stadium seating Daily 12:15, 3:10, 6:45, 9:30

JULIE AND JULIA (PG, coarse language)
DTS Digital, Stadium seating, No passes Daily 1:00, 4 30, 7:30, 10:45

PUBLIC ENEMIES (14A, violence)
Dolby Stereo Digital, No passes, Stadium seating Daily 12:40, 3 50, 7:20, 10:30

ALIENS IN THE ATTIC (PG)
Stadium seating Daily 12:30, 3:00, 6:30

THE HANGOVER (18A, language may offend, nudity, crude content)
Stadium seating, Dolby Stereo Digital Daily 9:00

500 DAYS OF SUMMER (PG, language may offend)
Stadium seating, Dolby Stereo Digital, No passes Daily 12:30, 4:00, 6:40, 9:15

THE UGLY TRUTH (14A, sexual content, language may offend)
Stadium seating, Dolby Stereo Digital Daily 12:45, 3:15, 6:45, 9:15

HARRY POTTER AND THE HALF BLOOD PRINCE (PG, violence, frightening scenes)
Stadium seating Daily 12:00, 3:40, 7:00, 10:20

DISTRICT 9 (18A, gory violence)
Stadium seating, Midnight, No passes Thu 12:01

GRANDIN THEATRE

Grandin Mall, St Winston Churchill Ave, St. Albert, T81 4A8 807

G FORCE (G)
Daily 1:05, 2:45, 4:35, 6:15, 8:00, 9:40

FUNNY PEOPLE (14A, crude coarse language, sexual content, not recommended for children)
Daily 12:50, 3:30, 6:50, 9:30

G.I. JOE: THE RISE OF COBRA (14A)
Daily 12:50, 3:30, 6:50, 9:30

FUNNY PEOPLE (14A, crude coarse language, sexual content, not recommended for children)
Daily 12:45, 3:45, 6:45, 9:45

THE UGLY TRUTH (14A, sexual content, language may offend)
Daily 12:55, 3:30, 6:55, 9:30

G.I. JOE: THE RISE OF COBRA (14A)

Daily 12:55, 3:30, 6:50, 9:30

THE UGLY TRUTH

(14A, sexual content, language may offend)

Daily 1:10, 3:50, 7:20, 9:45

G FORCE (G)

Digital 3d Daily 12:05, 2:35, 4:40, 7:10, 9:35

ALIENS IN THE ATTIC (PG)
Daily 12:10, 2:20, 4:30, 7:05

FUNNY PEOPLE (14A, crude coarse language, sexual content, not recommended for children)
Daily 12:00, 3:20, 6:45, 9:50

G.I. JOE: THE RISE OF COBRA (14A)
No passes Daily 12:30, 2:00, 3:30, 4:00, 6:30, 7:00, 9:30, 10:00

JULIE AND JULIA (PG, coarse language)
No passes Daily 12:20, 4:10, 6:50, 9:40

A PERFECT GETAWAY (18A, gory violence)
Daily 12:50, 3:40, 7:15, 9:35

DISTRICT 9 (18A, gory violence)
No passes Thu 12:01

BUCCAN CINEMA CAMROSE

6401-48 Ave, Camrose, T80 608 2144

THE UGLY TRUTH (14A, sexual content, language may offend)
Daily 7:20, 9:20; Sat, Sun, Mon, Tue, Thu 12:20

HARRY POTTER AND THE HALF BLOOD PRINCE (PG, violence, frightening scenes)
Daily 7:30; Sat, Sun, Mon, Tue, Thu 1:40

ALIENS IN THE ATTIC (PG)
Daily 7:00 9:00; Sat, Sun, Mon, Tue, Thu 2:00

FUNNY PEOPLE (14A, crude coarse language, sexual content, not recommended for children)
Daily 6:45 9:25; Sat, Sun, Mon, Tue 12:45; Movies For Mom: Tues, Thu, Aug 6, 1:00

G FORCE (G)
Daily 7:10, 9:10; Sat, Sun, Mon, Tue, Thu 2:10

GALAXY SHERWOOD PARK

2020 Sherwood Drive, T80 416 0750

A PERFECT GETAWAY (18A, gory violence)
Daily 1:45, 4:20, 7:20, 10:20

G.I. JOE: THE RISE OF COBRA (14A)
Daily 1:15, 4:30, 7:30, 10:30

JULIE AND JULIA (PG, coarse language)
No passes Daily 12:45, 4:00, 7:00, 10:00

ALIENS IN THE ATTIC (PG)
Daily 11:45, 2:00, 4:15, 6:40

FUNNY PEOPLE (14A, crude coarse language, sexual content, not recommended for children)
Daily 12:30, 3:45, 7:15, 10:15

THE UGLY TRUTH (14A, sexual content, language may offend)
Daily 1:00, 3:50, 6:55, 9:30

G-FORCE (G)
Daily 12:00, 2:30, 4:45, 7:05, 9:20

HARRY POTTER AND THE HALF BLOOD PRINCE (PG, violence, frightening scenes)
No passes Fri-Wed 11:30, 2:45, 6:30, 9:50; Thu 11:30, 2:45, 6:30, 9:50

TRANSFORMERS: REVENGE OF THE FALLEN (PG, violence, crude content, not recommended for young children)
Daily 12:15, 3:30, 6:50, 10:05

THE PROPOSAL (PG, coarse language)
Daily 1:30, 4:10, 7:10, 9:40

THE HANGOVER (18A, language may offend, nudity, crude content)
Daily 9:10

GRANDIN THEATRE

Grandin Mall, St Winston Churchill Ave, St. Albert, T81 4A8 807

G FORCE (G)
Daily 1:05, 2:45, 4:35, 6:15, 8:00, 9:40

FUNNY PEOPLE (14A, crude coarse language, sexual content, not recommended for children)
Daily 12:50, 3:30, 6:10, 8:55

G.I. JOE RISE OF THE COBRA (14A)
No passes Daily 12:30, 2:45, 4:55, 7:10, 9:35

ALIENS IN THE ATTIC (PG)
Daily 1:00, 2:50, 4 30, 6:10, 7:55, 9:40

HARRY POTTER AND THE HALF BLOOD PRINCE (PG, violence, frightening scenes)
Daily 12:55, 3:35, 6:15, 8:55

EDUCATION

Leduc, T80 352 3922

G FORCE (G)
Daily 12:55, 3:30, 6:55, 9:30

G.I. JOE: THE RISE OF COBRA (14A)
Daily 12:50, 3:30, 6:50, 9:30

FUNNY PEOPLE (14A, crude coarse language, sexual content, not recommended for children)
Daily 12:45, 3:45, 6:45, 9:45

THE UGLY TRUTH (14A, sexual content, language may offend)
Daily 12:55, 3:35, 6:15, 8:55

PARKLAND CINEMA 7

130 Century Crossing, Ponca Creek, T8B 4T8 8888; Sherwood Square, Stony Plain, Parkland County

G I JOE: THE RISE OF COBRA (14A)
Daily 12:55, 3:30, 6:50, 9:30

Daily 12:55, 3:30, 6:50, 9:30

JULIE AND JULIA

(PG, coarse language)

Daily 7:00, 9:20; Sat, Sun, Tue, Thu 1:00, 3:20

FUNNY PEOPLE (14A, crude coarse language, sexual content, not recommended for children)
Daily 6:45, 9:30; Sat, Sun, Tue, Thu 12:45, 3:30

ALIENS IN THE ATTIC (PG)
Daily 7:05, 9:00; Sat, Sun, Tue, Thu 1:05, 3:00

G FORCE (G)
Daily 7:10, 9:10; Sat, Sun, Tue, Thu 1:10, 3:10; not presented in 3D

THE UGLY TRUTH (14A, sexual content, language may offend)
Daily 6:55, 9 05; Sat, Sun, Tue, Thu 12:55, 3:05

HARRY POTTER AND THE HALF BLOOD PRINCE (PG, violence, frightening scenes)
Daily 6:30, 9:25; Sat, Sun, Tue, Thu 12:30, 3:25

GARNEAU

6712-109 St, T80 433 0728

THE HURT LOCKER (14A, violence, coarse language)
Daily 6:45, 9:15; Sat, Sun 2:00

PRINCESS

10071-47 Ave, T8B 611 0711

FOOD, INC. (PG, mature subject matter)
Daily 7:00; Sat, Sun 1:00

FIFTY DEAD MEN WALKING (14A, coarse language, brutal violence)
Daily 9:00; Sat, Sun 3:00

HUM

Film Capsules

Now Playing

Aliens in the Attic

Directed by John Schultz
Written by Mark Burton,
Adam F. Goldberg
Starring Carter Jenkins, Ashley Tisdale
★★★★☆

Young Tom Pearson (Carter Jenkins) can hack into his school's website to fiddle with his grades but he can't seem to legitimately pass math. His dad Stuart (Kevin Nealon) figures a low-tech family fishing vacation is just what's needed and transports the whole clan, Tom's siblings, cousins, granny and dopey divorced uncle included, to their luxury cottage in Creek Landing, Michigan, unaware that it's set to act as ground zero in a looming

alien invasion. It's the kids, however, who discover the first foursome of rat-eating, high-kicking little green men and women (voiced by, among others, Thomas Hayden Church and J.K. Simmons) after they land on the cottage roof. And it's the kids who endeavour to ward off a hostile planetary takeover while keeping the aliens a secret from the adults. Fortunately it turns out the aliens suffer from the same imbalances that humans do: advanced technology does not equal advanced wisdom. In other words, the aliens may be able to traverse galaxies, but are still just as capable of being clumsy, impulsive, sexist, ornery and fooled as we are.

Aliens in the Attic is pretty fun family stuff. Though it prompts a few niggling questions—just how is it that

Tom's getting his high school grades in July?—Mark Burton and Adam F. Goldberg's script slides seamlessly between hormones, hi-jinx and kiddie heroics, and generates some surprisingly solid laughs at the expense of Tom's shapely, smart but vulnerable big sister Bethany (Hannah Montana pal Ashley Tisdale) and her older boyfriend Ricky (a valiant Robert Hoffman), who falls victim to the aliens' mind-control device early on and thus becomes the object of a lot of pleasingly broad physical comedy. And it's part of the fun that Ricky, horny, moronic, opportunistic and a perfect subject for countless acts of humiliation, is actually a lot scarier than the aliens. There's also some subtle digs at bleary American patriotism—think meat and fireworks—and some sly comical editing from John Pace, such as the cut that jumps from an alien head-butt to a big fat raw burger being slapped on the barbecue.

More than anything, discerning parents will probably appreciate how **Aliens in the Attic** rewards the kids' ingenuity, not only in terms of their techno-capabilities but

also good, old-fashioned problem solving skills and elaborate feats of teamwork. It's also nice, if hardly original, that what finally bridges the differences between the kids and the aliens is music—and the four-armed greenie's multi-instrumental rock-out with Tom's little sister Hannah (Ashley Boettcher) is a hell of a lot more concise than the climactic minimalist organ duet in *Close Encounters*.

JOSEF BRAUN

Funny People

Written & directed by Judd Apatow
Starring Adam Sandler, Seth Roger
Leslie Mann, Eric Bana
★★★★☆

A lot of Judd Apatow's charm as a director—though his producer credit shows up everywhere and his brand extend even beyond that, **Funny People** is actually only his third feature—comes from a sort haphazard sloppiness. Both *The 40-Year-Old Virgin* and *Knocked Up* were kind of overlong comedies, meandering to their point over two hours of maladjusted palling around and genuinely sweet love scenes, but this looseness only furthered the respected vibes, made it feel, if not outwardly realistic, at least more down-to-earth than run-of-the-mill romantic comedies (which, crudeness aside, is what they were at their heart).

There's that kind of haphazardness—letting scenes roll on, less-than-judicious editing, a loose, improvisational feel—at play in *Funny People*, but stripped of the immediacy of chasing another laugh, it hurts more than it helps. To some degree, the tendency is in service of the fact that this is a film about everything: the main story is about the leukemia diagnosis of superstar comedian George Simmons (Adam Sandler, the comparisons being kind of disappointingly obvious), but besides exploring the regret of a life poorly lived, *Funny People* crams in bits about selling out, an insider's look at the Hollywood fraternity, the awkward first steps of a relationship, what it takes to get ahead, whether family is truly fulfilling and a few others. Too much, really: Apatow seems to be trying to say so much here—the fact some of his best friends (Sandler, Seth Rogen) and his wife (Leslie Mann) are in the main roles suggests how personal a story this is—that he too frequently doesn't say much of anything at all.

Not that this impressionism is all bad. The dynamic between Sandler and Rogen, the latter slowly learning from the former's example that life doesn't ever really sort itself out, has the trademark Apatow camaraderie, and it's admirable how little Apatow seems to care about what you think of Simmons, who's a pretty selfish asshole from the get-go and doesn't really get much better as things progress (one great scene has Simmons laughing at a video of the supposed love of his life's daughter singing "Memory" while she looks on misty-eyed). For the most part, though, it just kind of leaves things feeling needlessly vague, lost in the middle between offering thoughtful reflections on life and a poignant portrayal of how it actually takes place. That's fairly unimportant when the jokes about shmash-mortions and "I know you're gay" are right around the corner, but here Apatow is mostly just trying to tug heart strings, and his half-hearted swipes don't support a two-hour film.

DAVID SPERRY

DAVID@VUEWEEKLY.COM

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Harry Knowles, *Kin4* Cool News

GI JOE
THE RISE OF COBRA

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"AN EXPERTLY MADE THRILLER! THE TWISTS AND TURNS WILL KEEP YOU GUESSING UNTIL THE VERY END."
KIM KIMBLE, *Kin4* Cool News

6 STRANGERS.
2 KILLERS.
1 PARADISE ISLAND.

TIMOTHY OLYPHANT MILLA JOVOVICH KIEFF SANCHEZ AND STEVE ZAHN

A PERFECT GETAWAY
GETTING AWAY CAN BE MURDER

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IN THEATRES AUGUST 21

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VUEWEEKLY



the Season.ca

Winter comes early and lasts a long time in Edmonton. It's probably why we've developed such a thriving arts scene: there's no better way to beat the cold than to settle in with a nice big crowd and take in a theatre or dance show, or pick up a cup of hot chocolate and wander the cozy confines of an art gallery, or huddle together in a storytellers circle and share your tales of beating the elements.

Within these pages you'll find simply everything to do with Edmonton's arts scene over the coming months. From the biggest Citadel spectacle to the most intimate of book readings, it's got everything you need to know about what's going on in the arts community. For beating the fickle, oppressing machinations of our seasons, we present to you The Season.



THE UNIVERSITY OF ALBERTA

MUSIC

EVENTS

2009-2010

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Music
EDUCATION HALL

September 13 2 pm An Evening of *Avant Garde* Music
William Street, saxophone
Roger Admiral, piano
October 16 8 pm KILBURN MEMORIAL CONCERT
Brian Bowman, Euphonium
November 15 2 pm Lafayette Quartet
Ann Elliott-Gold, violin
Sharon Stanis, viola
Joanna Hood, violin
Pamela Highbaugh Aloni, cello
January 9 8 pm Arnold Schoenberg - Cabaret
Songs and Pierrot Lunaire
Kathleen Corcoran, soprano
Ardelle Ries, Spreebistimme
Bill Damur, flute and piccolo
Allison Storochuk, clarinet
Guillaume Tardif, violin and viola
Julie Amundsen, cello
Roger Admiral, piano

January 22 8 pm Janet Scott Hoyt, piano
Martin Riseley, violin
February 5* 8 pm Kreisler — Beethoven Birthday Bach
Guillaume Tardif, violin
Roger Admiral, piano
Duo Majoya
March 1 8 pm Brian Jones, percussion
KILBURN MEMORIAL CONCERT
Chopin 200th Anniversary
Janina Fialkowska, piano
April 10 8 pm Music of Today
Guillaume Tardif, violin
William Street, saxophones
Roger Admiral, piano

MUSIC ENSEMBLES

October 4 2 pm Music and Memories
University Symphony Orchestra
Symphonic Wind Ensemble
October 19 8 pm
November 5* 8 pm Madrigal Singers, Concert Choir
University Symphony Orchestra
November 20, 21 8 pm Opera Scenes
November 22 2 pm World Music Sampler
November 26 8 pm Symphonic Wind Ensemble
November 29 2 pm Concert Band
January 25* 8 pm University Symphony Orchestra
February 25-28** 8 pm Opera (Full Performance)
University Symphony Orchestra
March 3* 8 pm Jazz Bands
March 20 7 pm Honor Band
March 21 8 pm University Symphony Orchestra
March 25 7:30 pm Middle Eastern North African
Music Ensemble
March 26 7:30 pm Indian Music Ensemble
March 27 7:30 pm West African Music Ensemble
March 28 2 pm Madrigal Singers
March 29* 8 pm Symphonic Wind Ensemble
April 9 8 pm Concert Choir
April 11 2 pm Concert Band

Monday Noon Music

September 28 12 pm Janet Scott Hoyt, piano
Shelley Younge, flute
November 23 12 pm Patricia Tao, piano
Meng-Chia Eng, baritone
January 25 12 pm Scott Whetham, tuba
Allene Hackleman, horn
March 22 12 pm

and more...

October 17 8 pm Jablonski Memorial Concert
November 30* 7:30 pm Festival of Nine
December 4*, 5* 7:30 pm Madrigal Singers
EDMONTON SYMPHONY ORCHESTRA

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THE SEASON

Adapted by Stephen Mallatrat from the book by Susan Hill. A chilling combination of classic ghost story and old-fashioned storytelling at its best • Sep 29 – Oct 13, 2009

THEATRE

ARDEN THEATRE • 5 St Anne St, St Albert • 780.459.1543 • ardentheatre.com • Season Launch featuring a multi-media presentation, Justin Hines (emerging singer-songwriter) and a post-show reception; Sep 11, 7:30 pm, 2009; Tickets: \$20/\$13 for patrons who buy three or more shows • Sirens of Song Concert: Lynn Miles, Melanie Doane, Catherine MacLellan and Annabelle Chrostek (acoustic performances, stories behind the songs, and girl-talk); Sep 15, 8 pm, 2009 • Kim Mitchell; Sep 27, 7:30 pm, 2009; Tickets: \$43

AVENUE THEATRE • 9030 – 118 Ave • 780.477.2149 • avenue theatre.ca • Shiloh with The Latency, all ages (pop-punk) • Sep 19, 6 pm (door), 2009 • Tickets: \$15 available at Ticketmaster outlets, Blackbyrd, and

BEAUMONT BLUES FESTIVAL

Beaumont and District Agricultural Society (B.A.D.A.S.) fairgrounds, 1.5 km west of 50 St and 50 Ave, Beaumont • beaumontblues.net • Line-up includes: Bobby Cameron, Johnny V, Bill Bourne and Madagascar Slim, Eve Hell and the Razors, Erin and Adam, The Flying Crawdads, The Hardline Blues Band, Jodie Leslie, Lindsey Walker and Drew Malcolm, Marshall Lawrence, Pascal Lecours, Raygun Cowboys, Red House, Ric Proctor, South Thunderbird, and more • Sep 5 – 6, 2 pm – 11 pm, 2009 • Tickets: \$35/day (adult)/\$25/day (student/senior)/\$60 (weekend passes for everyone) at TIX on the Square

CENTURY CASINO

• cnty.com • Dr. Hook featuring Ray Sawyer; Fri, Sep 18, 7 pm, 2009; Tickets: \$39.95/\$49.95 available at TicketMaster and Century Casino; reserved seating • Outside The Wall – Ultimate Tribute to Pink Floyd; Sep 25 – 26, 2009; Tickets: \$14.95 (adv)/\$19.95 (door) reserved seating • The Association; Sep 27, 2009. Tickets: \$39.95/\$49.95 available at TicketMaster and Century Casino; reserved seating

EDMONTON ACCORDION SOCIETY

• 780.462.8345 • Accordion Extravaganza Festival: Sep 25 – 27, 2009 • Central Lions Senior Recreation Centre, 11113 – 113 St; Fri Opening Night Concert with the Ulster Accordion Band on Fri, Sep 25, 7:30 pm; Tickets \$15 at TIX on the Sq. door • South East Edmonton Seniors Association, 9350 – 82 St; Sat Night Dance with The Cimarrons on Sep 26, 8 pm; \$20 at TIX on the Sq. door; Tickets: Sat/Sun day 9 am – 4 pm; \$6 (day only, kids 12 and under free)

EDMONTON CHANTE FESTIVAL 2009

TransAlta Arts Barn, 10330 – 84 Ave • 780.469.4401 • edmontonchantefest.ca • Canada's best Francophone musical acts from France, Quebec. There will be concerts in a number of bars, restaurants, cafés and lounges in Old Strathcona • Sep 26 – Oct 3, 6 – 10 pm, 2009

EDMONTON EVENT CENTRE • 8882 – 170 St, WEM • 780.489.7469 • edmontoneventcenter.ca • Keane with special guests Lights; Sep 13, 8:30 pm, 2009 • Dragonforce, Sonata Arctica, all ages; Sep 23, 6:30 pm, 2009; Tickets: \$36.50 available at Ticketmaster.ca, Blackbyrd, and Unionevents.com • The Gaslight Anthem, Murder By Death, The Loved Ones, and Frank Turner; Sat, Sep 26, 2009; Tickets: \$22 • Motörhead, Reverend Horton Heat, and Nashville Pussy; Tue, Sep 29, 8 pm, 2009; Tickets: \$45 • Tickets available at UnionEvents.com, Ticketmaster.ca

FESTIVAL PLACE 100 Festival Way, Sherwood Park • 780.464.2852 • festivalplace.ab.ca • Prairie Oyster; Sep 11, 7:30 pm, 2009; Tickets: \$38 (cabaret seating, table)/\$36 (cabaret seating, box)/\$34 (cabaret seating, theatre) • Buffy Sainte-Marie, Sep 18, 7:30 pm, 2009; Tickets: \$40 (cabaret seating, table)/\$38 (cabaret seating, box)/\$36 (cabaret seating, theatre) • Tickets available at Festival Place box office 780.449.3378

FULL MOON FOLK CLUB • St. Basil's Cultural Centre, 10819 – 71 Ave • fmfc.org • Vin Garbutt • Sep 18, 7 pm (door), 8 pm (show), 2009 • Tickets available at TIX on the Square, Megatunes

HARVESTING HELL FESTIVAL • Bent River Ranch, between Entwistle and Drayton Valley on Hwy 22, 110 km west of Edmonton on HWY 16 • harvestinghell.com • Metal Open Air Alberta Music Festival featuring local, regional, and international metal bands, all ages including some family oriented camping areas • Sep 4 – 6, 2009

JUBILEE AUDITORIUM • 11455 – 87 Ave • 780.427.2760 • An Evening with The Tragically Hip; Sep 13 – 14, 7:30 pm, Sep 16 – 17, 8 pm, 2009

LEONARD COHEN NIGHT 2009 • Jubilee Auditorium, 11455 – 87 Ave • 780.427.2760 • A Tower of Song: Presented by the Cohenights Arts Society featuring Canadian singer-songwriter Adam Cohen; visual artist Lansa Sembaluk Cheladyn with dancers from Victoria School; reggae-singer Janaya Ellis of Soulyah Pyah; folk-pop musician Ido vanderLaan; and many others join host Peter Brown in an evening of music, poetry and movement; Sep 18, 7 pm, 2009; Tickets available at ticketmaster.ca

MACDONALD UNITED CHURCH

Macdonald Dr • Final Fantasy, all ages • Sun, Sep 27, 7 pm, 2009 • Tickets: \$20 at TicketMaster, Blackbyrd, Megatunes, Listen

MACLAB CENTRE • 4308 – 50 St, Leduc • 780.980.1866 • maclabcentre.com • culture.alberta.ca/artsdays • Celebrate Alberta Arts Days: Lewis and Royal • Sep 19, 2 pm, 2009 • Free • Tickets available at TIX on the Square, Leduc Recreation Centre

MYER BROWDITZ THEATRE

Union Building, 8900 – 114 St, U of A • Daniel Johnston (pop/rock), all ages; Tue, Sep 8, 7 pm, 2009; \$26.50 at TicketMaster, UnionEvents.com • Jon Lajoie; Sep 23, 7:30 pm, 2009

NORTHERN LIGHT FOLK CLUB • Queen

Alexandra Community Hall, 10435 University Ave • Mendelssohn, Brahms. Lecture-introductions by guest U of A scholars for each concert; Tue, Sep 8, 4:30 pm, 2009 • The Edmonton String Quartet, Tue, Sep 22, 7:30 pm, 2009 • Free; reserve at gtardis@ualberta.ca

PAWN SHOP • 10549 – 82 Ave • 780.432.5058 • pawnshoplive.ca • Cuff the Duke in support of their newest release, Way Down Here, with Zeus • Sep 22, 2009 • Tickets: \$13 at TicketMaster

RIVER CREE RESORT AND CASINO • River Cree Resort, Enoch • 780.930.2619 • rivercreeresort.com • 780.930.2619 • rivercreeresort.com • Styx • Wed, Sep 9, 8 pm, 2009

SHELL THEATRE • Dow Centennial Centre • 8700 – 84 St, Fort Saskatchewan • 780.992.6400 • fortsask.ca • Kim Mitchell • Sat, Sep 26, 8 pm, 2009 • Tickets: \$44.50 (adult)/\$41.50 (senior/student)/\$5 (eyeGO) • Tickets available at the Dow Centre ticket outlet, and TicketMaster

STARLITE ROOM • 10030 – 102 St • 780.428.1099 • starlitteroom.ca • Obituary, Goatwhore, Krisiun, The Berzerker, Warbringer; Fri, Sep 18, 8 pm, 2009; Tickets \$30 available at Ticketmaster outlets, Ticketmaster.ca, Blackbyrd, and Unionevents.com • Edguy; Sat, Sep 19, 8 pm, 2009 • The Hold Steady, guests; Sep 21, 8 pm (door); Tickets: \$20 at TicketMaster, Blackbyrd, Megatunes • Stratovarius; Wed, Sep 30, 8 pm, 2009

CLAS CAI MUSIC CENTER

EDMONTON CHAMBER MUSIC SOCIETY • Convocation Hall, Arts Building, U of A • 780.433.4532 • edmontonchambermusic.org • The Manitoba Chamber Orchestra, Anne Manson music director with Dame Evelyn Glennie (percussion), concert will include two works commissioned for her by Canadian-based composers José Evangelista and Christos Hatzis • Sun, Sep 20, 2 pm, 2009 • Single tickets: \$30 (adult)/\$20 (senior)/\$10 (student); subscription for 6 concerts: \$153 (adult)/\$102 (senior); subscription for 4 concerts: \$102 (adult)/\$68 (senior); 4 concerts subscription available only through the ECMS

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SYMPHONY UNDER THE SKY • Festival Park • Sep 4 – 7, 2009 • Weekend Pass: All five ESO (does not include Sunday's Family Concert at 2 pm); \$120 (adult reserved)/\$82 (grass); \$54 (child reserved)/free (grass) • Daily Tickets: Fri-Sat: \$27 (adult res)/\$18 (grass); \$13 (child res)/free (grass); Sun afternoon: \$12 (adult)/free (child); Sun evening: \$33 (adult res)/\$25 (grass)/\$15 (child res)/Free (grass); Mon: \$27 (adult res)/\$18 (grass)/\$13 (child res)/free (grass)

EDMONTON SYMPHONY ORCHESTRA

• Winspear Centre • 780.428.1414 • Fundraising Gala Concert: with William Eddins (conductor), Dmitri Hvorostovsky (bass); Mon, Sep 14, 7:30 pm, 2009 • The Red Violin: with William Eddins (conductor, piano), Martin Ruseley (violin), George Gao (erhu); Sat, Sep 19, 8 pm, 2009; Fri, Sep 18, 7:30 pm, 2009 • Robbins Pops: That '70s Showcase: Disco Days and Boogie Nights: Jack Everly (conductor); Sep 25 – 26, 8 pm, 2009 • Gabriela Montero; William Eddins (conductor), Gabriela Montero (piano); Wed, Sep 30, 7:30 pm, 2009 • Season subscriptions available on Tue, Aug 18, 10 am, 2009 • Tickets: Available at Winspear box office

ENTERPRISE SQUARE CONCERTS

Enterprise Square Atrium, 10230 Jasper Ave • The Enterprise String Quartet, works by Haydn, Beethoven,

Mendelssohn, Brahms. Lecture-introductions by guest U of A scholars for each concert; Tue, Sep 8, 4:30 pm, 2009 • The Edmonton String Quartet, Tue, Sep 22, 7:30 pm, 2009 • Free; reserve at gtardis@ualberta.ca

SHELL THEATRE • Dow Centennial Centre • 8700 – 84 St, Fort Saskatchewan • 780.992.6400 • fortsask.ca • Yvonne Jenkins plays Beethoven, Chopin, Rachmaninoff and Mozart • Sat, Sep 19, 3 pm, 2009 • Free admission

STANLEY A. MILNER LIBRARY

Room, 7 Sir Winston Churchill Sq • Symphony 101: D.T. Baker, Music Resource for the ESO, presents a lively, informative and interactive introduction to the symphony, complete with musical excerpts from the Edmonton Symphony Orchestra's upcoming season • Sat, Sep 19, 1 pm, 2009; for ages: 16 – 99 years • Pre-register by calling 780.496.7030 after Aug 16

UNIVERSITY OF ALBERTA DEPARTMENT OF MUSIC

Convocation Hall, Arts Bldg • 780.492.3611 • music@ualberta.ca • Music at Convocation Hall: An Evening of Avant Garde Music: William Street (saxophone), Roger Admiral (piano), recital featuring music selected from American, Canadian and French composers written for saxophone and piano; Sun, Sep 13, 2 pm, 2009; Tickets: \$20 (adult)/\$15 (senior)/\$10 (student) available at the door (cash only); advance through the U of A Students' Union InfoLink desks in HUB, SUB, CAB and ETL • Monday Noon Music: Recital by Janet Scott Hoyt (piano) and Shelley Younge (flute); Mon, Sep 28, 12 pm, 2009; Free

October 2009

ART GALLERIES MUSEUMS, OCT 2009

AGNES BUGERA GALLERY • 12310 Jasper Ave • 780.482.2854 • agnesbugeragallery.com • Passages: Artworks by Ernestine Tahedi; Opening reception: Sat, Sep 26, 2 – 4 pm; artist in attendance; Sep 26 – Oct 8, 2009 • Artworks by Richard Herman; Opening reception: Sat, Oct 17, 2 – 4 pm; artist in attendance; Oct 17 – 29, 2009

ALBERTA CRAFT COUNCIL

• 780.488.6611 • albertacraft.ab.ca • Hitched: An exhibition featuring works by couples who work together in fine craft • Until Oct 3, 2009

ART BEAT GALLERY • 26 St-Anne St, St Albert • 780.459.3679 • artbeat.ab.ca • An art contest with Avi Homes resulting in an exhibit for the winning artist at Art Beat; Oct 1 – 15, 2009 • Duetto: Paintings by Alexus and Elias; Oct 17 – Nov 14, 2009

ART GALLERY OF ALBERTA • Enterprise Sq, 100, 10230 Jasper Ave • 780.422.6223 • artgalleryalberta.com • Building a Vision: Art Gallery of Alberta and Randall Stout Architects: Compare building sketches, photographs, diagrams and plans with the final model of the new Art Gallery of Alberta, charting the design and construction of Randall Stout Architects' new Art Gallery of Alberta; Sep 5 – Dec 13, 2009; Opening reception: Fri, Sep 18, 7 – 9 pm (AGA members and invited guests only) • Museums in the 21st Century: Presenting 27 of the world's leading museum building projects conceived in the 21st century; Sep 19 – Dec 13, 2009; Opening reception: Sep 18, 2009 (for AGA members and invited guests only) • Canadian Museums Now: Includes contributions from the Art Gallery of Ontario, Royal Ontario Museum and the Gardiner Museum

to Toronto; the Canadian War Museum in Ottawa and the new Canadian Museum of Human Rights which has recently broken ground for construction in Winnipeg; Sep 19 – Dec 13, 2009 • Printed Matter: Creating and Curating Queer; Oct 22 – Nov 28, 2009 • Exposure Festival Opening reception: Sat, Nov 24, 2 pm, 2009 in the AGA Studio exhibition space • The New Fidéurs: Contemporary Urban Practice and the Picturesque: A selection of picturesque works of art from the AGA collection. Featuring Don Gill; Sep 5 – Dec 13, 2009; Opening reception; Sep 18, 2009 (for invited guests and AGA members only)

CENTRE D'ARTS VISUELS DE L'ALBERTA • Société francophone des arts visuels de l'Alberta • 9103 – 95e Ave • 780.461.3427 • savacava.com • Artworks by Béatrice Lefevre, Louise Piquette Louise Rae and Curtis Johnson; Oct 16, 2009 • Artwork by Danièle Petit, George Kubac, Normand Fontaine, Suzanne Gaultier et Francoise Fiset; Oct 30, 2009

FAB GALLERY • Fine Arts Building, Room 3-98, U of A, 112 St, 89 Ave • 780.492.2081 • Germinations Recent works by MFA and MDes Students at the U of A providing an introduction to these student's research. Curated by Liz Ingram • Oct 6 – 31, 2009 • Opening reception: Thu, Oct 8, 7 – 10 pm, 2009

FRINGE GALLERY • 10516 Whyte Ave, brmt of the Paint Spot • 780.432.0240 • Artworks by Paddy Lamb • Through October

GALLERY AT MILNER • Stanley A. Milner Library, 7 Sir Winston Churchill Sq • 780.496.7030 • epl.ca click visit your library • Edmonton Art Club group exhibit • Oct 1 – Oct 30, 2009

GALLERY IS-Red Deer • Alexander Way, 5123 – 13 St, Red Deer • 403.341.4642 • Peter Cameron solo show • Sep 28 – Oct 24, 2009 • Opening reception: Fri, Oct 2

HARCOURT HOUSE • 3rd Fl, 10215 – 112 St • 780.426.4180 • harcourthouse.ab.ca • Main Gallery: Spaces Within | Within Spaces: Artworks by Jennifer Bowes, Sarah Alford and Shirley Wiebe • Front Room: Paintings by Jennifer Dörner • Sep 10 – Oct 10, 2009 • Opening receptions: Sep 10, 7 – 10 pm • Main Gallery: Artist in Residence Exhibition Artworks by Spyder Yardley-Jones • Front Room: Hayseeds: two interrelated shrine installations by Nhan Duc Nan • Oct 15 – Nov 14, 2009; Opening reception: Oct 15, 7 – 10 pm

HARRIS-WARKE GALLERY-Red Deer • Sunworks, 4924 Ross St, Red Deer • 403.346.8937 • Eggshells for Changelings: Ceramics by Dawn Candy • Sep 28 – Nov 6, 2009

JEFF ALLEN GALLERY • Strathcona Place Senior Centre, 10831 University Ave • 780.433.5807 • seniorcentre.org • Memories of Yesterday: Watercolours and oils by Pearl Murray and Rita Mittlesteadt • Oct 5 – 30, 2009 • Opening reception: Oct 14, 6:30 – 8:30 pm

LATITUDE 53 • 10248 – 106 St • 780.423.5353 • Main Space: Dazed and Amused: Chris Reid's work is filled with images of bunnies, cats, planes, screaming toads and buildings on chicken legs; Sep 25 – Oct 24, 2009 • ProjEx Room: From Sky to Ground: 200 Fragmented Landscapes: A series of collages that deconstruct and combine together many environments to create new abstracted landscapes by Kristen Hutchinson; Sep 25 – Oct 24, 2009

LOFT GALLERY • A. J. Ottewell Arts Centre, 590 Broadmoor Blvd, Sherwood Park • 780.922.6324 • Oct 1, Thu 5 – 9 pm; Sat 10 am – 4 pm • Fall Show and Sale: The Art Society of Strathcona County annual show at the A.J. Ottewell Art Centre • Oct 23 – 25, 2009 • Opening reception: Fri, Oct 23, artists in attendance

MCMULLEN GALLERY • U of A Hospital, 844 – 112 St • 780.407.7152 • Collecting, Collected, Collect: The Women's Art Museum Society of Canada feature women's collections; Aug 29 – Oct 24, 2009 • Growing Up: Paintings and drawings of personal and universal experiences of growing up; Oct 31 – Dec 23, 2009 • Opening reception: Nov 5, 2009

MCPAG • Multicultural Centre Public Art Gallery, 5411 – 51 St, Stony Plain • 780.963.2777 • Paintings by Carol Hama; Sep 11 – Oct 7, 2009 • Drawings by Susan Casault; Oct 10 – Nov 4, 2009; Opening reception, Sat, Oct 11, 2009

PROFILES PUBLIC ART GALLERY • 19 Perron St, St Albert • 780.460.4310 • 100 Dresses: Artworks by Nicole Bauberger • Oct 1 – 31, 2009

PROVINCIAL ARCHIVES OF ALBERTA • 100 Roper Rd • 780.427.1750 • Open Tue – Sat 9 am – 4:30 pm; Wed 9 am – 9 pm • Alberta Women's Institutes 100 years of community service: Celebrating the contributions of the Alberta Women's Institutes over the last 100 years • Aug 18 – Oct 31, 2009 • Free admission

SCOTT GALLERY • 10411 – 124 St • 780.488.3019 • Artworks by Patty Ampleford; Sep 26 – Oct 13, 2009 • Artworks by Jim Visser; Oct 17 – Nov 3, 2009

SNAP GALLERY • 10309 – 97 St • 780.423.149 • www.snapartists.com • Main and Studio Gallery: SNAP Membership Exhibition: curated by Belfast Print Workshop, Northern Ireland; Sep 10 – Oct 17, 2009; Opening reception: Thu, Sep 10 • Main Gallery: Ofelia series and Deleted Monuments series: Works by Goedele Peeters, Oct 22 – Nov 28, 2009; Opening reception: Thu, Oct

STUDIO GALLERY: TBA-Exposure Festival /
 1st project, Oct 22 - Nov 18, 2009; Opening
 reception: Thu Oct 22, 7 - 9 pm

SPRUCE GROVE ART GALLERY • Melcor
 Cultural Centre, 35, 5 Ave, Spruce Grove • 780.962.0664
 • Open: Mon - Fri 10 am - 8 pm; Sat 10 am - 5 pm •
 2009 Senior's Show: any artist over 55 years of age in the
 province of Alberta may submit; Sep 21 - Oct 10, 2009 •
 reception: Sat, Oct 17, 1 - 4 pm

VAAA GALLERY • 3rd Floor, 10215 - 112 St •
 780.421.1111 • vaaaartblg.com • Doing
 What Comes Naturally: Artworks by the membership
 Hand Weavers, Spinners and Dyers of Alberta celebrat-
 ing the United Nations International Year of Fibre; Sep
 10 - Oct 10, 2009; Opening reception: Sep 10, 7 - 9:30
 pm • The Merchant of Venice: Large graphic paintings
 by Michael G. Gaudet; Oct 15 - Nov 14, 2009;
 reception: Oct 15, 7 - 9:30 pm

COMEDY: OCT 2009

APPEN THEATRE • 5 St Anne St, St Albert •
 780.421.1111 • appentheatre.com • Doing
 What Comes Naturally: Artworks by the membership
 Hand Weavers, Spinners and Dyers of Alberta celebrat-
 ing the United Nations International Year of Fibre; Sep
 10 - Oct 10, 2009; Opening reception: Sep 10, 7 - 9:30
 pm • The Merchant of Venice: Large graphic paintings
 by Michael G. Gaudet; Oct 15 - Nov 14, 2009;
 reception: Oct 15, 7 - 9:30 pm

FESTIVAL PLACE • 100 Festival Way, Sherwood
 780.421.1111 • festivalplace.ca • Buddy Wasis-
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 780.421.1111 • festivalplace.ca • Buddy Wasis-
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DANCE: OCT 2009

BRIAN WEBB DANCE COMPANY • Timms
 Centre for the Arts, 87 Ave, 112 St • bwdc.ca • Suffer
 Cruelles by Cas Public, Choreographed by Helene
 Blackburn • Oct 9 - 10, 8 pm, 2009 • Tickets: \$28/\$18
 (student/senior) • Tickets available at TIX on the
 Square; Season subscriptions available from BWDC
 only, call 780.892.3322

MILE ZERO DANCE • L'Unitheatre, 8627 rue
 Marie-Anne-Gaboury • 780.424.1573 • milezerodance.
 com • Secret Diary of a Collapsed World: Part 1: Mile
 Zero's surreal mainstage cabaret collaboration with
 Wendy McNeill • Oct 15 - 17, 2009

PEGGY BAKER-ON STAGE SERIES • Arden, 5
 St Anne St, St Albert • 780.459.1542 • An autobiographi-
 cal performance of The Disappearance of Right and Left
 choreographed by Sarah Chase. A theatrical dance
 piece that shares details of Peggy's life through a mix
 of storytelling, spoken word poetry and contemporary
 dance • Oct 25, 11 am or 8 pm, 2009 • Tickets: \$50 or
 \$125 for all three shows

FILM: OCT 2009

**EDMONTON INTERNATIONAL FILM
 FESTIVAL** 2009 • Various Locations • 780.423.0844 •
 edmontonfilmfest.com • EIFF presents feature-length
 films, documentaries and short films gathered from all
 corners of the world • Sep 25 - Oct 3, 2009

FAVA • The Film and Video Arts Society, Alberta •
 9722 - 102 St • 780.429.1671 • The Outtake Party: FAVA's
 annual party during the Edmonton International Film
 Festival • Oct 2, 8 pm, 2009 • Free

NFB FILM CLUB • Library Theatre, Stanley A.
 Milner Library, 7 Sir Winston Churchill Sq • Free
 monthly film series shows the best in animated and
 documentary film from the National Film Board of
 Canada. Titles to be announced • Oct 18, 2 pm, 2009

NORTH OF NOWHERE EXPO • 100 Festival Way, Sherwood
 Locations in Edmonton • edmontonsmallpress.org
 • 780.434.9236 • Festival of Independent Media and
 Underground Art: The 2009 Expo features a World
 Food Day Film Fest (Oct 16 - 17) as well as several
 other thematic films and art exhibitions on the Prison
 Industrial Complex, Palestine Film Fest and Media
 Democracy. Feature exhibition and workshop by the
 Beehive Collective • Oct 16 - 31, 2009

STANLEY A. MILNER LIBRARY • 7 Sir Winston
 Churchill Sq • epl.ca • Centre for Reading and the Arts:
 From Books to Film: Weekly showings of films adapted
 from books; Every Fri at 2 pm • Centennial Room:
 Home Movie Day: A worldwide, annual celebration of
 home movie making and amateur filmmaking. Bring
 in your home movies on 8mm, Super 8mm or 16mm
 film to share with an audience. Chat with AV experts
 from the U of A and the Provincial Museum of Alberta
 about caring for your film; Home movie inspections
 with archivists 12 noon - 2 pm; Screening of home
 movies 2 - 4 pm; Sat, Oct 17, 12 pm, 2009

TELUS WORLD OF SCIENCE • 11211 - 142 St •
 780.451.3344 • telusworldofscience.com • India: Kingdom
 of the Tiger: in IMAX, film of India as seen through the
 eyes of the tiger • opens Fri, Oct 9

LITERARY: OCT 2009

LITFEST • Various venues throughout downtown
 Edmonton including the Stanley Milner Library • lit-
 festaiberta.org • Edmonton's International Literary Festi-
 val - Canada's only festival for creative non-fiction;
 includes readings, panel discussions and presentations
 by some of the world's best-selling, award-winning and
 emerging authors, writers, filmmakers and artists • Oct
 21 - 25, 2009 • Tickets at TIX on the Square

PROVINCIAL ARCHIVES OF ALBERTA • 8555
 Roper Rd • 780.427.1750 • culture.alberta.ca/archives
 • Open Tue - Sat 9 am - 4:30 pm; Wed 9 am - 9 pm •
 Archives and Authors: Fall Lecture Series, local authors
 discuss their works and how they used archives as a
 part of their research • Every Wed in Oct (Oct 7, 14, 21,
 28), 7 - 8 pm, 2009; Free, call to pre-register • Voice of
 the Past: Archives Week; Thu Oct 8, 7 - 9 pm, 2009 •
 Free, call to pre-register

STANLEY A. MILNER LIBRARY-LITFEST
 7 Sir Winston Churchill Sq • 780.496.7000 • Library
 Theatre: Western Resistance readings and discussions
 with authors Myrna Kostash, Maggie Siggins and
 Rudy Wiebe; Wed, Oct 21, 7 pm, 2009 • 2nd Floor: The
 Jesus Sayings, reading and discussion with author Rex
 Weyler; Thu, Oct 22, 2 pm, 2009 • Children's Library: A
 Bear in War, reading by Stephanie Innes, co-author; Sat,
 Oct 24, 10 am, 2009

**STANLEY A. MILNER LIBRARY-WRITERS'
 CORNER** • Main Floor, 7 Sir Winston Churchill
 Sq • 780.496.7000 • EPL's Writer In Residence hosts
 a friendly and supportive gathering with a different
 guest author each month to answer your questions and
 offer advice • Last Sun of each month at 1:30 pm



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STRATHCONA COMMUNITY LEAGUE

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FRANKIE & THE DISCOTHEQUE

Taylor Chadwick
Elena Chouh
Stephen Kessler
Elena Kessler
Amy Nitzel
Macy R. Smith
Andrea Gilborn

BACK AT THE EDMONTON PRINCE

VENUE 1
TransAlta Stage

SNOW QUEEN

theater simple

Myth UNDERSTANDINGS

VENUE 11
Strathcona Community League

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the Season 2009 - 2010

T.A.L.E.S. MONTHLY STORYTELLING CIRCLE
• City Arts Centre, 10943 - 84 Ave • 780.932.4409 • tales-storytelling.com • T.A.L.E.S. Monthly Storytelling Circle: Tell stories or come to listen; and Fri each month • Until Jun, 8 pm; \$3 (free first time)

T.A.L.E.S. STORY CAFÉ SERIES • Rosie's Bar and Grill, 10475 - 80 Ave • 780.932.4409 • tales-storytelling.com • The first Thu of the month, there is an open mic opportunity • Café Theme: Dark and Stormy Night: Oct 1, 2009 • Runs Sep, 2009 - Jun, 7 - 9 pm, 2010 • Pay what you will (\$6 minimum)

THEATRE: OCT 2009

BLACKBIRD • Citadel Rice Theatre, 9828 - 101A Ave • 780.426.4811 • Citadel Rice Theatre Series: David Harrower's dramatic play about lust, love and lost innocence, directed by Wayne Paquette. Una approaches Ray at his workplace seeking answers, fifteen years after their three-month relationship ended. Ray is reluctant to speak about the actions which led to his incarceration, but before the evening is over, the shocking truth about his and Una's affair will come out. Intended for mature audiences. Content and language may not be suitable for all patrons • Oct 3 - 25, 2009

BLACK COMEDY • Studio Theatre, Timms Centre for the Arts, U of A, 87 Ave, 112 St • drama.ualberta.ca/studiotheatre.cfm • By Peter Shaffer, directed by Professor Kim McCaw. A young sculptor's career prospects and future love life are plunged into darkness when a fuse blows in his apartment on the night of a party schemed to impress his fiancée's father • Oct 29 - Nov 7, 7:30 pm, 2009; High School Drama Discovery Club: Pre-show Physical Theatre Workshop with Professor Michael Kennard, Tue, Nov 3, 6 pm; Matinee: Thu, Nov 5, 12:30 pm; No show Sun, Nov 11; \$5 preview Wed, Oct 28 • Tickets: \$5 - \$20 available at the Timms box office one hour before each performance; advance tickets available at TIX on the Square

CHIMPROV • Varscona Theatre, 10329 - 83 Ave • 780.433.3399 • rapidfiretheatre.com • Rapid Fire Theatre's improv show featuring some of Edmonton's hottest comedy troupes every Sat, 11 pm, except for the last Sat of each month • Sep 19 - Jun 12, 2010 • \$10 (door); adv at TIX on the Square

COME BACK TO THE FIVE AND DIME, JIMMY DEAN, JIMMY DEAN • Walterdale Playhouse, 10322 - 83 Ave • 780.439.2845 • walterdale-playhouse.com • By Ed Graczyk, directed by Wendi Pope • Oct 14 - 24, 2009 • Tickets available at TIX on the Square

DES FRAISES EN JANVIER (STRAWBERRIES IN JANUARY) • L'UniThéâtre, La Cité francophone, 8627 - 91 St • 780.469.8400 • lunitheatre.ca • By Evelyne de la Chenelière, directed by Daniel Cournoyer. Try to extract fact from fiction in this story about the complicated courtship between Sophie and François • Sep 24 - Oct 4, 2009 • Tickets: \$24 (adult)/\$20 (senior)/\$15 (student) available at TIX on the Square • Season subscriptions are available at La Librairie Le Carrefour, and L'UniThéâtre

DIE-NASTY • Varscona Theatre, 10329 - 83 Ave • 780.433.3399 • Live improvised soap opera directed by Dana Andersen • Every Mon, 8 pm • Oct 19, 2009 until the last Mon in May, 2010

THE DROWSY CHAPERONE • Citadel Rice Theatre, 9828 - 101A Ave • 780.426.4811 • Main Stage Series: A toe-tapping tribute to the golden age of musical theatre. Book by Bob Martin and Don McKellar; music and lyrics by Lisa Lambert and Greg Morrison • Sep 5 - Oct 4, 2009

EVERYBODY GOES TO WITZ'S • Varscona Theatre, 10329 - 83 Ave • Teatro La Quindicina's new musical comedy starring Leona Brausen • Oct 8 - 24, 2009

THE JUNGLE BOOK • Citadel Shochor Theatre, 9828 - 101A Ave • 780.426.4811 • Robbins Family Series: Based on the stories of Rudyard Kipling, adaptation by Tracey Power, directed by Dean Patrick Fleming. A Geordie Productions (Montreal) presentation of the tale of Mowgli, the man-cub is told through masks, costumes and puppets. Recommended for children 5 years of age and up • Oct 17 - Nov 1, 2009

LUCK BE A LADY • Jubilations Dinner Theatre, #2690, 8882 - 170 St, Phase II WEM, Upper Level • 780.484.2424/1.877.214.2424 (toll free) • jubilations.ca • In tradition of the Sinatra Rat Pack movies and the original Ocean's 11, go back to the days of Vegas in the '50s and '60s with the music of Frank Sinatra, Dean Martin, Sammy Davis Jr. and others • Oct 30, 2009 - Jan 23, 2010

MONSTERPIECE THEATRE • 780.431.1750 • catalysttheatre.ca • A gothic, ghoul-fest special event. Stay posted for details • Sat, Oct 31, 2009

NASHVILLE ICONS • Mayfield Dinner Theatre, 16615 - 109 Ave • 780.483.4051/1.877.529-7829 (toll free) • mayfieldtheatre.ca • Celebrating the evolution of Country Music, from its early days with Hank Williams, to modern day superstars Garth Brooks and Shania Twain • Aug 28 - Nov 1, 2009 • Season Tickets: Wed/Thu/Sun Eve: \$355 (Hollywood)/\$309 (Broadway); Fri/Sat Eve: \$379 (Hollywood)/\$345 (Broadway); Sun Brunch: \$305 (Hollywood)/\$259 (Broadway); Wed Brunch/Tue Evening: \$265 (Hollywood)/\$219 (Broadway)

OH SUSANNA! HALLOWEEN SPECIAL • Varscona Theatre, 10329 - 83 Ave • 780.433.3399 • varsconatheatre.com/ohsusanna • The Euro-style Variety Spectacle launches its eleventh season with a salute to the spirit of Samhain and all things spooky, hosted by winsome witch Susanna Patchouli and the devilish Eros, God of Love! Kick off your "Hallow-week" with a night of sinister laughs, eerie music, creepy cocktails... and skeletons. Come in costume for a chance to win frugal yet fabulous Halloween prizes • Sat, Oct 24, 11 pm, 2009 • Tickets: available at the door starting at 10:30 pm

THE SEED SAVERS • La Cité Francophone, 8627 - 91 St • 780.477.5955 • workshopwest.org • Workshop West Theatre, by Katherine Koller, *The Seed Savers* takes on a watershed event in human history - the multinational push to introduce genetically modified seed into our food supply • Oct 30 - Nov 8, 2009 • Season Subscriptions: Big Deal Pass: See both mainstage shows and all of the Canoe Theatre Festival for \$90 (student/senior: \$70); Early Bird Subscription: Until Aug 31, refer two friends who buy a Big Deal Pass and get 25 percent off your pass; Foursome Flex Pass: Get four flexible tickets to the mainstage shows and Canoe Festival for \$75 (student/senior: \$60); call 780.477.5955, email wwt@telusplanet.net, workshopwest

STRUT AND JIVE THE NIGHT AWAY • Jubilations Dinner Theatre, #2690, 8882 - 170 St, Phase II WEM, Upper Level • 780.484.2424/1.877.214.2424 (toll free) • jubilations.ca • Hustle back to the '70s, featuring the funkier hits of the flashiest decade in history • Aug 21 - Oct 25, 2009

SWEENEY TODD, THE DEMON BARBER OF FLEET STREET • Stanley A. Milner Library Theatre, 7 Sir Winston Churchill Sq • 780.416.9116 • sherardmusicaltheatre.com • Sherard Musical Theatre, produced by Two ONE-WAY Tickets To Broadway Productions by Stephen Sondheim, Directed by Kristen M. Finlay, Musical and Orchestra Direction by Brad

Heintzman • Oct 28 - 31, 2009 • Tickets: \$25 available at TIX on the Square

THEATRESPORTS • Varscona Theatre, 10329 - 83 Ave • 780.433.3399 • rapidfiretheatre.com • Rapid Fire Theatre presents the 10th season of Theatresports every Fri night at 11 pm • Sep 18, 2009 - Jul 30, 2010 • \$10 (door); adv at TIX on the Square

URBAN TALES 12: MOTEL • Avenue Theatre, 9030 - 118 Ave • 780.471.1586 • northernlighttheatre.com • By Darrin Hagen, James Hamilton, and Trevor Schmidt • Northern Light Theatre's Urban Tales cabaret is a mentoring event combining the technological and artistic skills of emerging artist alongside veterans of the Edmonton theatre community • Oct 23 - 24, 2009 (live webcast); 7:30 pm nightly; live webcast on Sat, Oct 24 northernlighttheatre.com • Tickets/subscriptions available at northernlighttheatre.com

THE WOMAN IN BLACK • Theatre Network 10708 - 124 St • 780.453.2440 • theatrenetwork.ca • Adapted by Stephen Mallatrat from the book by Susan Hill. A chilling combination of classic ghost story and old-fashioned storytelling at its best • Sep 29 - Oct 13, 2009

MUSIC: OCT 2009

ARDEN THEATRE • 5 St Anne St, St Albert • 780.459.1542 • Robert Michaels (guitar virtuoso); Oct 7:30 pm, 2009; Tickets: \$28 • Lee Harvey Osmond (soul) by Tom Wilson from Blackie & The Rodeo Kings • special guest Jon Amor; Oct 15, 7:30 pm, 2009; Tickets: \$35 • Paco Peña (Flamenco guitarist and composer); Oct 28 and 29, 7:30 pm, 2009; Tickets: \$46 • Paper Moon (pop and garage rock); Oct 30, 7:30 pm, 2009; Tickets: \$25/\$20 (student)

CENTURY CASINO • 13103 Fort Rd • 780.643.4400 • cnty.com • Mitch Ryder and the Detroit Wheels; Oct 15; Tickets: \$39.95/\$49.95 • Ticketmaster and Century Casino; reserved seating

EDMONTON EVENT CENTRE • 8882 - 170 St, WEM • 780.489.7469 • edmontoneventcenter.ca • Moby and his band, guests; Oct 23, 2009; Tickets: \$35 • TicketMaster • Children of Bodom with Black Dahlia Murder and Skeletonwitch, all ages; Sat, Oct 3, 7 pm, 2009; \$35 at Ticketmaster outlets, Ticketmaster.ca, Blackbyrd, and Unionevents

FESTIVAL PLACE • 100 Festival Way, Sherwood Park • 780.464.2852 • festivalplace.ab.ca • Susan Aglukark 2009, Oct 23, 7:30 pm, 2009; Tickets: \$40 (cabaret seating, table)/\$38 (cabaret seating, box)/\$34 (cabaret seating, theatre) • Fiddlers 4; Oct 9, 7:30 pm, 2009; Tickets: \$40 (cabaret seating, table)/\$38 (cabaret seating, box)/\$34 (cabaret seating, theatre) • Tickets available at Festival Place box office 780.449.3378 • Lighthouse Oct 10, 7:30 pm, 2009; \$40 (cabaret seating-table)/\$38 (cabaret seating-box)/\$34 (cabaret seating-theatre) • Art of Time Ensemble's Toronto Songbook featuring Sarah Slean; Oct 29, 7:30 pm, 2009; \$36 (cabaret seating-table)/\$34 (cabaret seating-box)/\$32 (cabaret seating-theatre)

FULL MOON FOLK CLUB • St. Basil's Cultural Centre, 10819 - 71 Ave • fmfc.org • Kane/Welch/Kaplan Oct 16, 7 pm (door), 8 pm (show), 2009 • Lisa Brokop, Oct 23, 7 pm (door), 8 pm (show), 2009 • Tickets available at TIX on the Square, Megatunes

HORIZON STAGE • 1001 Calahoo Rd, Spruce Grove • 780.962.8995 • Fred Penner (family/concert), Sat, Oct 3, 11 am and 2 pm, 2009; Tickets: \$20 (adult)/\$15 (student/senior)/\$10 with purchase of a Family Matinee package • East Coast singer/songwriter Lennie Gallant, Sat, Oct 10, 7:30 pm, 2009; Tickets: \$20 (adult)/\$15 (student/senior), \$5 EyeGO • Jack Semple; Sat, Oct 24, 7:30 pm, 2009; Tickets: \$20 (adult)/\$15 (student/senior), \$5 EyeGO • Tickets available at the Horizon Stage box office and TicketMaster

JUBILEE AUDITORIUM • 11455 - 87 Ave • Jason Mraz with Bushwalla, all ages; Sat, Oct 3, 7:30 pm, 2009; Tickets: \$49.50 & \$77.50 available at Ticketmaster • George Jones; Fri, Oct 9, 7:30 pm, 2009 • Tony Bennett; Thu, Oct 15, 8 pm, 2009 • Tickets: \$139, \$109, \$79 available at TicketMaster

MACLAB CENTRE • 4308 - 50 St, Leduc • 780.980.1866 • maclabcentre.com • Ridley Bent; Oct 3, 8 pm, 2009; Tickets: \$27 (adult)/\$22 (student/senior) • The Gift: A Tribute to Ian Tyson: featuring Stewart MacDougall, Doug Andrews and Tracy Mullar; Oct 23, 8 pm, 2009; Tickets: \$27 (adult)/\$22 (student/senior) • Tickets available at TIX on the Square, Leduc Recreation Centre

MYER HOROWITZ THEATRE • Students' Union Building, 8900 - 114 St, U of A • Dala (pop/rock) Thu, Oct 1, 7:30 pm, 2009; Tickets: \$15 at TicketMaster • Chad VanGaalen, Castlemusic; Oct 18, 2009; Tickets: \$20 at Ticketmaster • Amy Millan, Bahamas; Oct 22, 2009; Tickets: \$17.50 at TicketMaster

NORTHERN BLUEGRASS CIRCLE MUSIC SOCIETY Central Lions Senior Centre 11113 - 113 St • bluegrassnorth.com • Bluegrass Breakdown Concert featuring 3 bands: the Blue Canyon Boys (Denver Colorado) bluecanyonboys.com The Breakmen (Vancouver, BC) thebreakmen.com and Brotlier Music

THE SEASON



production by Collin Doyle, directed by Mieko Ouchi. An emotional exploration of public and private acts of violence, a one-man play that delves into the impact of violence through the eyes of Tom, a fifteen year old boy living in Millwoods. Suitable for ages 14 and up • Nov 5, 6 and 7, 2009 • Tickets: \$18 (adult)/\$14 (student) at TIX on the Square or cash at the door

THE SEED SAVERS • La Cité Francophone, 8627 - 91 St • 780.477.5955 • workshopwest.org • Workshop West Theatre, by Katherine Koller, *The Seed Savers* takes on a watershed event in human history—the multinational push to introduce genetically modified seed into our food supply • Oct 30 – Nov 8, 2009 • Season Subscriptions: Big Deal Pass: See both mainstage shows and all of the Canoe Theatre Festival for \$90 (student/senior: \$70); Early Bird Subscription: Until Aug 31 refer two friends who buy a Big Deal Pass and get 25 percent

off your pass; Foursome Flex Pass: Get four flexible tickets to the mainstage shows and Canoe Festival for \$75 (student/senior: \$60); call 780.477.5955, email wwt@telusplanet.net, workshopwest

STEEL MAGNOLIAS • Horizon Stage, 1001 Calahoo Rd, Spruce Grove • 780.562.8995 • The Horizon Players: About the lives and relationships of six women who are soft as magnolias and strong as steel • Nov 26 – 28, 7:30 pm, 2009 • Tickets: \$20 (adult)/\$15 (student/senior) • Tickets available at the Horizon Stage box office and TicketMaster

THE SUPER GROOVY '70S • Mayfield Dinner Theatre, 16615 - 109 Ave • 780.483.4051/1-877-529-7829 (toll free) • mayfieldtheatre.ca • The '70s generation is reborn with some of the best music, far out fashion, big hair and disco • Nov 6 – Feb 14, 2010 • Season

Tickets: Wed/Thu/Sun Eve: \$355 (Hollywood)/\$309 (Broadway); Fri/Sat Eve: \$379 (Hollywood)/\$345 (Broadway); Sun Brunch: \$305 (Hollywood)/\$259 (Broadway); Wed Brunch/Tue Evening: \$265 (Hollywood)/\$219 (Broadway)

THE TALL BUILDING • Catalyst Theatre, 8529 - 103 St • 780.454.0583 • aximuththeatre.com • World Premiere by Jill Connell. A multi-faceted exploration of contemporary urban life engaged with ideas of isolation, overpopulation, and the struggle to establish identity, connection with one's environment, and a sense of home — and the importance of having a fabulous pair of pants • Nov 19 – 29, 2009 • Tickets at box office: 780.454.0583

THEATRESPORTS • Varscona Theatre, 10329 - 83 Ave • 780.433.3399 • rapidfiretheatre.com • Rapid Fire Theatre presents the 30th season of Theatresports every Fri night at 11 pm • Sep 18, 2009 – Jul 30, 2010 • \$10 (door); adv at TIX on the Square

WILLY WONKA • Arden Theatre, 5 St Anne St, St Albert • 780.459.1541 • By Roald Dahl, adapted for the stage by Leslie Bricusse and Tim MacDonald, music and lyrics by Leslie Bricusse and Anthony Newley presented by the St. Albert Children's Theatre • Sat, Nov 28, 2 pm, 2009 • Subscription: \$40 (adult)/\$36 (child) available at Arden's box office (includes Willy Wonka, Michel Lauzière and Trout Fishing in America)

ARDEN THEATRE • 5 St Anne St, St Albert • 780.459.1541 • Lester Qurtzau Trio featuring Joby Baker on bass and Billy Hicks; Nov 5, 7:30 pm, 2009; Tickets: \$28 • Juan de Marcos and the Afro-Cuban All Stars (15-piece orchestra); Nov 6, 7:30 pm, 2009; Tickets: \$46 • International Guitar Night: Founder Brian Gore is joined by three acoustic guitarists to perform their latest original compositions; Nov 10, 7:30 pm, 2009; Tickets: \$28 • Marc Atkinson Trio (jazz); Marc Atkinson, Reuben Wier, and Joey Smith; Nov 12, 7:30 pm, 2009; Tickets: \$28

FESTIVAL PLACE • 100 Festival Way, Sherwood Park • 780.464.2852 • festivalplace.ab.ca • Tanglefoot: The Farewell Tour (folk); Nov 28, 7:30 pm, 2009; Tickets: \$38 (cabaret seating, table)/\$34 (cabaret seating, box)/\$30 (cabaret seating, theatre) • The River City Big Band Remembrance Day Concert; Nov 11, 7:30 pm, 2009; Tickets: \$34 (cabaret seating, table)/\$32 (cabaret seating, box)/\$30 (cabaret seating, theatre) • Aaron Lines (country); Nov 13, 7:30 pm, 2009; Tickets: \$38 (cabaret

seating, table)/\$34 (cabaret seating, box)/\$32 (cabaret seating, theatre) • Tickets available at Festival Place box office 780.449.3378 • James Keelaghan (folk, JUNO Award winning singer-songwriter), with guests for a benefit concert for USC Canada; Nov 12, 2009; profits go to USC's Seeds of Survival Program

FULL MOON FOLK CLUB • St. Basil's Cultural Centre, 10819 - 71 Ave • fmfc.org • Essig and Scott • Nov 13, 2009 • High Water Jug Band • Nov 27, 2009 • 7 pm (door), 8 pm (show) • Tickets available at TIX on the Square, Megatunes

MACDOUGALL UNITED CHURCH • 30088 Macdonald Dr • The Vic Chesnutt Band featuring Guy Picciotto (Fugazi) and members of Thee Silver Mt. Zion and Godspeed You! Black Emperor • Sun, Nov 22, 7 pm, 2009 • Tickets: \$20 at Megatunes, Blackbyrd, Listen and TicketMaster

MACLAB CENTRE • 4308 - 50 St, Leduc • 780.980.1866 • maclabcentre.com • Terry McDade and the McDades celebrate the spirit of Christmas • Nov 29, 7:30 pm, 2009 • Tickets: \$32 (adult)/\$27 (student/senior), this show is not included in the series package • Tickets available at TIX on the Square, Leduc Recreation Centre

NORTHERN BLUEGRASS CIRCLE MUSIC SOCIETY • Royal Alberta Museum, 12845 - 102 Ave • bluegrassnorth.com • Dale Ann Bradley (Nashville) daleann.com • Fri, Nov 6, 7:30 pm (door) 8 pm (show), 2009 • Tickets: \$20 (NBCMS members)/\$25 (non-members) • Tickets available at tixontheSq.ca, 1.877.888.3757, Acoustic Music Shop, Myhre's Music, door

NORTHERN LIGHT FOLK CLUB • northernlightsfrc.ca • TransAlta Bus Barns, 10330 - 84 Ave • Homefest • Sun, Nov 1, 2009 • Queen Alexandra Community Hall, 10425 University Ave: Band TBA; Sat, Nov 21, 2009; Tickets: \$18 at TIX on the Square, Acoustic Music, Myhre's Music • Season tickets: \$225 (8 ticket pkg—may include multiple tickets to same show—excludes Homefest); tickets available for all shows by the end of August

SHELL THEATRE • Dow Centennial Centre • 8700 - 84 St, Fort Saskatchewan • 780.992.6400 • fortsask.ca • Juan De Marcos Gonzalez and the Afro Cuban All Stars; Thu, Nov 5, 7:30 pm, 2009 • Tickets: \$47.50 (adult)/\$44.50 (senior/student)/\$5 eyeGO • Marc Atkinson Trio (Gypsy jazz); Sat, Nov 14, 8 pm, 2009; Tickets: \$29.50 (adult)/\$27.50 (senior/student)/\$5 eyeGO • Tickets available at the Dow Centre ticket outlet, and TicketMaster

STARLITE ROOM • 10030 - 102 St • 780.428.1099 • starlitteroom.ca • Dinosaur Jr, with Pink Mountain-

tops • Fri, Nov 13, 8 pm (door), 2009; Tickets: \$30 at TicketMaster, Blackbyrd, Megatunes • The Cat Empire, guests; Nov 20, 8 pm, 2009; Tickets: \$25 at TicketMaster, Blackbyrd, Megatunes

WINSPEAR CENTRE • 102 Ave and 99 St • winspearcentre.com • Winspear Centre Presents: Billy Bragg • Tue, Nov 24, 2009 • Tickets: \$37 (adult)/\$19.50 (21 years of age and under) available at the Winspear box office

ALBERTA BAROQUE ENSEMBLE • Robertson-Wesley United Church, 10209 - 123 St • Baroque Chamber Music Treasures with Susan Flook and Heather Bergen (violin), Colin Ryan (cello), Tammy-Jo Mortensen (harpsichord, organ), Paul Schieman (oboe), and Josephine van Lier (piccolo cello) • Sun, Nov 8, 3 pm, 2009 • Subscription: \$115 (with Chamber Music Treasures, adult)/\$95 (without Chamber Music Treasures, adult)/\$95 (with Chamber Music Treasures, student/senior)/\$75 (without Chamber Music Treasures, student/senior) • Single tickets: \$23 (adult)/\$18 (senior/student) available at the Gramophone, TIX on the Square, door or by phone at 780.467.6531

DA CAMERA SINGERS • First Baptist Church, 10031 - 109 St • dacamera.ab.ca • Bach and Mendelssohn • Sun, Nov 1, 3 pm, 2009 • Tickets: \$20 (adult)/\$15 (student/senior) at TIX on the Square, door

EDMONTON CHAMBER MUSIC SOCIETY • Convocation Hall, Arts Building, U of A • 780.433.4532 • edmontonchambermusic.org • Arditti Quartet (London-based), with Louise Bessette (piano) present 21st century works • Sat, Nov 28, 8 pm, 2009 • Single tickets \$30 (adult)/\$20 (senior)/\$10 (student); subscription for 6 concerts: \$153 (adult)/\$102 (senior); subscription for 4 concerts: \$102 (adult)/\$68 (senior); 4 concerts subscription available only through the ECMS • ownvoice.com, ardittiquartet/biography.htm; louisebessette.com

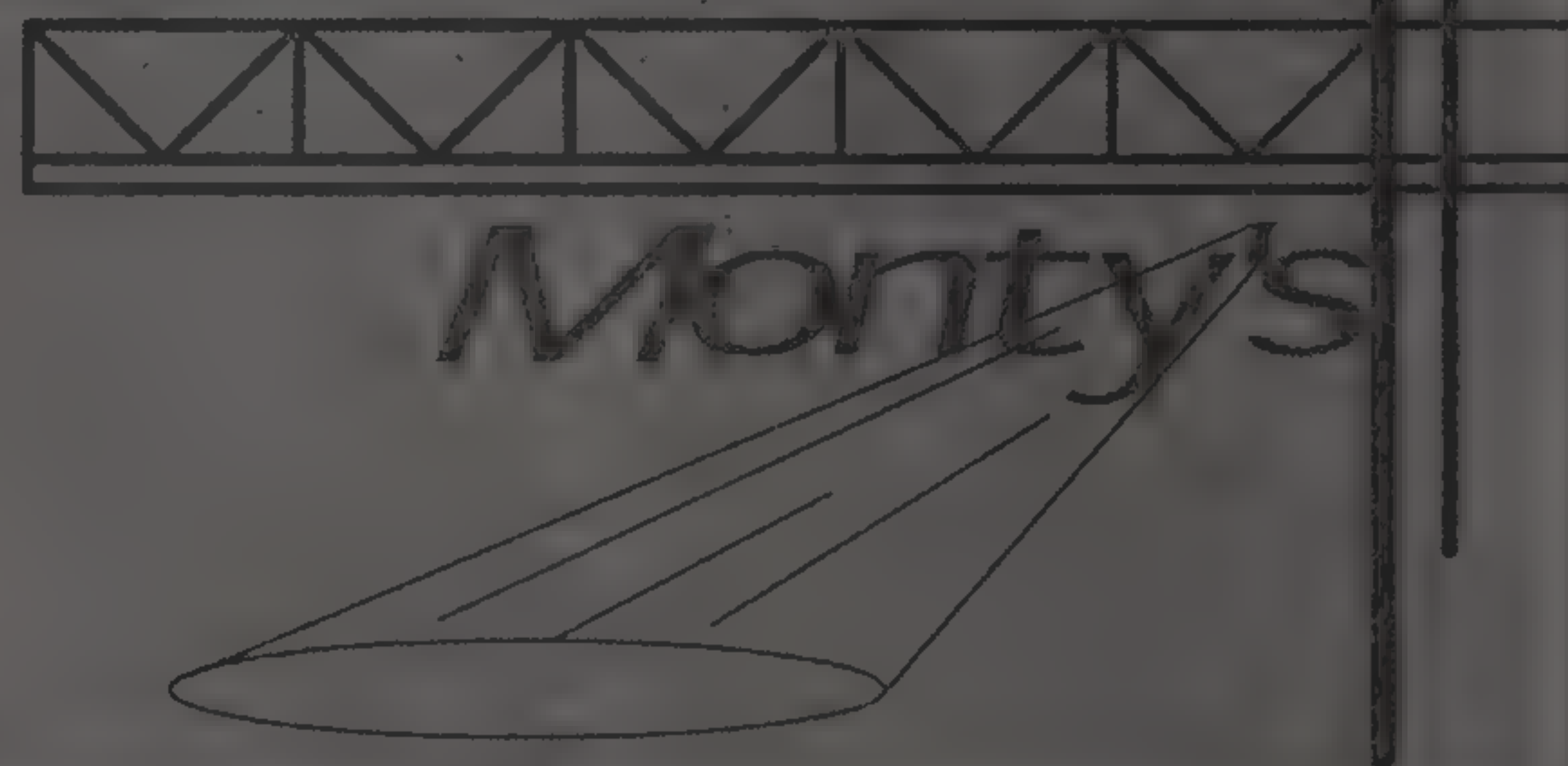
EDMONTON CLASSICAL GUITAR SOCIETY • Convocation Hall, U of A • 780.489.9580 • edmontonclassicalguitarsociety.org • G8 (the Salzburg and Canadian Guitar Quartets) • Fri, Nov 6, 8 pm, 2009 • Tickets: \$30 (adult)/\$25 (student/senior/member) available at TIX on the Square, Avenue Guitars, the Acoustic Music Shop and through the society

EDMONTON RECITAL SOCIETY • Alberta College's Muttart Hall, 10050 MacDonald Dr • 780.264.2844 • edmontonrecital.com • ERS season launch, brass gala featuring trumpeter Jens Lindemann and pianist Jennifer Snow • Nov 7, 7:30 pm, 2009 • Gala tickets: \$40

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EDMONTON SYMPHONY ORCHESTRA • John McDermott, John McDermott (tenor); Wed, Nov 11, 7:30 pm, 2009 • Mahler and Schubert: Giancarlo Guerrero (conductor), Laura Whalen (soloist); Thu, Nov 12, 8 pm, 2009 • Kids: A Celtic Adventure: William Eddins (conductor), Knock School of Irish Dance; for ages 5–12; Sat, Nov 14, 2 pm, 2009 • Celtic Wind Ensemble: William Eddins (conductor), Knock School of Irish Dance; Richard Caldwell (violin); Thu, Nov 19, 8 pm, 2009 • Fathenne Chi plays Beethoven, Eri Klas (conductor), Fathenne Chi (piano); Fri, Nov 27, 7:30 pm, 2009; Sat, Nov 28, 8 pm, 2009 • Season subscriptions available on Tue, Aug 18, 10 am, 2009

ENTERPRISE SQUARE CONCERTS • Enterprise Square Atrium, 10330 Jasper Ave • The Enterprise Square Concert Series • Nov 11–12, 2009 • Tickets: \$15 (adult)/\$10 (senior/student); available at the door (cash only) • Convocation Hall: Concert Band: Wendy Grasdahl (conductor); Sun, Nov 29, 2 pm, 2009; Tickets: \$15 (adult)/\$10 (senior/student) • Tickets available at the door (cash only); advance through the U of A Students' Union InfoLink desks in HUB, SUB, CAB and ETL • Winspear Centre: Festival of Nine Lessons and Carols; Mon, Nov 30, 7:30 pm, 2009; Tickets: \$10 available at Winspear Centre box office

EDMONTON SYMPHONY ORCHESTRA • Bernard Snell Auditorium foyer, Walter Mackenzie Centre • Nov 11–12, 2009 • Tickets: \$15 (adult)/\$10 (senior/student); available at the door (cash only) • Convocation Hall: Concert Band: Wendy Grasdahl (conductor); Sun, Nov 29, 2 pm, 2009; Tickets: \$15 (adult)/\$10 (senior/student) • Tickets available at the door (cash only); advance through the U of A Students' Union InfoLink desks in HUB, SUB, CAB and ETL • Winspear Centre: Festival of Nine Lessons and Carols; Mon, Nov 30, 7:30 pm, 2009; Tickets: \$10 available at Winspear Centre box office

THE TRADITION CONTINUES • Sun, Nov 15, 2 pm, 2009

EDMONTON SYMPHONY ORCHESTRA • Colvin (tenor), Nathan Berg (baritone), the Edmonton Symphony Orchestra, Leonard Ratcliff (conductor) • Sun, Nov 15, 2 pm, 2009

SUNDAYS AT 3 • Convocation Hall, U of A • Organist Kimberly Marshall from Arizona State University performs works under the theme Music in the service of kings on the King of Instruments • Sun, Nov 8, 3 pm, 2009 • Tickets: \$15 at TIX on the Square

UNIVERSITY OF ALBERTA MIXED CHORUS • Winspear Centre, 9720–102 Ave • Festival of Nine Lessons and Carols: Annual event celebrating Advent presented by the U of A Chaplain's Association • Mon, Nov 30, 2009 • Tickets will go on sale early Oct at the Winspear Centre box office

UNIVERSITY OF ALBERTA DEPARTMENT OF MUSIC • 780.492.3611 • music@ualberta.ca • Winspear Centre • Madrigal Singers concert choir, University Symphony Orchestra; Thu, Nov 5, 8 pm, 2009; Tickets: \$15 (adult)/\$10 (senior/student) • Convocation Hall, Arts Bldg U of A: Music at Convocation Hall, Lafayette Quartet, Ann Elliott-Goldschmid (violin), Sharon Stanis (violin), Joanna Hood (viola), Pamela Highbaugh Aloni (cello) featuring works by Schubert and Haydn; Sun, Nov 15, 2 pm, 2009; Tickets: \$20 (adult)/\$15 (senior)/\$10 (student) • Convocation Hall: Opera Scenes: Brian McIntosh, Director; Opera Workshop production of operatic excerpts; Nov 20–21, 8 pm, 2009 • Convocation Hall: World Music Sampler: Featuring Music Ensemble, West African Music Ensemble and guests; Sun, Nov 22, 2 pm, 2009; Free • Convocation Hall: Monday Noon Music Recital by Patricia Tao (piano) and Meng-Chia Eng (baritone); Mon, Nov 23, 12 pm, 2009; Free • Convocation Hall: Symphonic Wind Ensemble, Angela Schroeder (conductor); Thu, Nov 26, 8 pm, 2009; Tickets: \$15 (adult)/\$10 (senior/student); available at the door (cash only) • Convocation Hall: Concert Band: Wendy Grasdahl (conductor); Sun, Nov 29, 2 pm, 2009; Tickets: \$15 (adult)/\$10 (senior/student) • Tickets available at the door (cash only); advance through the U of A Students' Union InfoLink desks in HUB, SUB, CAB and ETL • Winspear Centre: Festival of Nine Lessons and Carols; Mon, Nov 30, 7:30 pm, 2009; Tickets: \$10 available at Winspear Centre box office

December 2009

ART GALLERIES/MUSEUMS: DEC 2009

AGNES BUGERA GALLERY • 12310 Jasper Ave • 780.482.2854 • agnesbugeragallery.com • Artworks by Scott Pattinson • Opening reception: Sat, Nov 21, 2–4 pm; artist in attendance • Nov 21–Dec 3, 2009

ART GALLERY OF ALBERTA • Enterprise Sq, 100, 10330 Jasper Ave • 780.422.6223 • artgalleryalberta.com • Building a Vision: and Randall Stout Architects' Compare building sketches, photographs, diagrams and plans with the final model of the new AGA, charting the design and construction of Randall Stout Architects' new Art Gallery of Alberta; Sep 5–Dec 13, 2009; Opening reception: Fri, Sep 18, 7–9 pm (AGA members and invited guests only) • Museums in the 21st Century: Presenting 27 of the world's leading museum building projects conceived in the 21st century; Sep 19–Dec 13, 2009; Opening reception: Sep 18, 2009 (for AGA members and invited guests only) • The New Filéurs:

Contemporary Urban Practice and the Picturesque: A selection of picturesque works of art from the AGA collection. Featuring Don Gill; Sep 5–Dec 13, 2009; Opening reception: Sep 18, 2009 (for invited guests and AGA members only) • Canadian Museums Now: Includes contributions from the Art Gallery of Ontario, Royal Ontario Museum and the Gardiner Museum in Toronto; the Canadian War Museum in Ottawa and the new Canadian Museum of Human Rights in Winnipeg; Sep 19–Dec 13, 2009

CENTRE D'ARTS VISUELS DE L'ALBERTA • 780.496.7030 • epl.ca • Exhibition of Miniatures and artworks by Yves Caron • Dec 11, 2009

FAB GALLERY • Fine Arts Building, Rm 3-98, U of A, 112 St, 89 Ave • 780.492.2081 • Artworks by Mitch Mitchell (MFA Printmaking) and Leslie Robinson (MDes VCD); Nov 10–Dec 5, 2009; Opening reception: Thu, Nov 12, 7–10 pm, 2009 • Artworks by Allison Murray (MDes ID) and Enc Steenberg (MFA Printmaking); Dec 15–23, 2009 and Jan 5–16, 2010; Reception: Thu, Jan 14, 7–10 pm, 2010

GALLERY AT MILNER • Stanley A. Milner Library 7 Sir Winston Churchill Sq • 780.496.7030 • epl.ca • click visit your library • Falling Fields and Stillness and Motion: oil paintings by Lorraine Shulba • Dec 1–30, 2009

GALLERY IS-Red Deer • Alexander Way, 5123–48 St, Red Deer • 403.342.6421 • 3rd Annual Miniatures exhibition • Nov 30–Dec 31, 2009 • The Gallery will be closed Dec 25–Dec 27, reduced hours on Dec 24, 2009

HARCOURT HOUSE • 3rd Fl, 10215–112 St • 780.426.4180 • harcourthouse.ab.ca • Main Gallery: Artist in Residence Exhibition: Artworks by Spyder Yardley-Jones • Front Room: Hayseeds: two interrelated shrine installations by Nhan Duc Nan • Oct 15–Nov 14, 2009; Opening reception: Oct 15, 7–10 pm • Main Gallery: Cyanotype photography and an installation of clay works by Candace Makowichuk and Ruth-Anne French • Front Room: Photographs by Lee Henderson • Nov 26–Dec 19, 2009; Opening reception: Nov 26, 7–10 pm

HARRIS-WARKE GALLERY-Red Deer • Sunworks, 4924 Ross St, Red Deer • 403.346.8937 • Lona ing/Belonging: Installation by Arts à la Carte • Nov 30, 2009–Jan 8, 2010

JEFF ALLEN GALLERY • Strathcona Place Senior Centre, 10831 University Ave • 780.433.5807 • seniorcentre.org • Christmas Show and Sale various Art Works done in various materials and mediums • Dec 1–24, 2009

The Season

LATITUDE 53 • 10248–106 St • 780.423.5353 • ProjEX Room: On the Outskirts of Desire: Shane Golby mixed-media works focus on the social and emotional aspects of Golby's gay experience • Nov 12–Dec 19, 2009

LOFT GALLERY • A. J. Ottewell Arts Centre, 590 Broadmoor Blvd, Sherwood Park • 780.922.6324 • Open Thu 5–9 pm; Sat 10 am–4 pm • The Art Society of Strathcona County's gallery, artwork is changed on approximately eight week rotations, and the gallery includes a small gift shop of artist made items

MCMULLEN GALLERY • U of A Hospital, 8440–112 St • 780.407.7152 • Growing Up: Paintings and drawings of personal and universal experiences of growing up • Oct 31–Dec 23, 2009

MCPAG • Multicultural Centre Public Art Gallery, 5411–51 St, Stony Plain • 780.963.2777 • Digital photography by Jennie Delaney; Nov 6–Dec 2, 2009 • Paintings by Russ Hogger; Dec 4, 2009–Jan 20, 2010; Opening reception: Sun, Dec 6, 2009

PROFILES PUBLIC ART GALLERY • 19 Perron St, St Albert • 780.460.4310 • Nocturnal: Artworks by Leona Cochrane, Jim Davies, and Karolina Kowalski • Dec 3–24, 2009

PROVINCIAL ARCHIVES OF ALBERTA • 8555 Roper Rd • 780.427.1750 • Open Tue–Sat 9 am–4:30 pm; Wed 9 am–9 pm • Now and There: Featuring photographs from the Provincial Archives of Alberta's holdings recreated by photographers from Images Camera Club (Both sets of photographs will be on display) • Nov 5, 2009–Jan 24, 2010 • Free admission

SCOTT GALLERY • 10412–124 St • 780.488.3619 • Christmas Treasures: Group Exhibition • Nov 28–Dec 14, 2009

SNAP GALLERY • 10309–97 St • 780.423.149 • www.snapartists.com • Main and Studio Gallery: Print Affair: SNAP's Annual Christmas Fundraiser; Dec 5–19, 2009; Opening night of Fundraiser: Sat, Dec 5, 7–10 pm

VAAA GALLERY • 3rd Floor, 10215–112 St •

780.421.1731/856.421.1731 • vaaablog.com • 5.7. roundings: Photographs of local environments • Aaron Falkenberg, James Gaa and T.J. McLaughlin • Nov 26–Dec 19, 2009; Opening reception: Nov 27–9:30 pm

COMEDY: DEC 2009

FESTIVAL PLACE • 100 Festival Way, Sherwood Park • 780.464.2852 • festivalplace.ab.ca • Dance Party of Newfoundland • Fri, Dec 11, 7:30 pm, 2009 • Tickets: \$32 (cabaret seating, table); \$30 (cabaret seating, box); \$26 (cabaret seating, theatre) • Tickets available at Festival Place box office 780.449.3378

DANCE: DEC 2009

ALBERTA BALLET • Jubilee Auditorium, 11455–67 Ave • albertaballet.com • The Nutcracker: choreography by Edmund Sturpe with the Edmonton Symphony Orchestra • Dec 10–13, 2009 • Tickets at Alberta Ballet box office 780.428.6239 ext. 1; TicketMaster; 2009–2010 4 pack season starts at \$152; 3 pack starts at \$114

MILE ZERO DANCE • The Landing Pad, #201, 10923–101 St • 780.424.1573 • milezerodance.com • Winter Intensive Workshop: days, A intensive workshop on alternative dance techniques • Dec 14–18, 2009

FILM: DEC 2009

FAVA • The Film and Video Arts Society, Alberta • Metro Cinema, 9828–101A Ave Zedler Hall • 780.429.1671 • FAVA Freshworks Screening: FAVA Freshworks is an on-going partnership between FAVA and Metro Cinema, providing local media artists an opportunity to screen their work • Dec 12, 7 pm, 2009 • Tickets: \$8 (FAVA members)/\$10 (general)

STANLEY A. MILNER LIBRARY • 7 Sir Winston Churchill Sq • Centre for Reading and the Arts Department • epl.ca • From Books to Film: Weekly showings of films adapted from books • Every Fri at 2 pm

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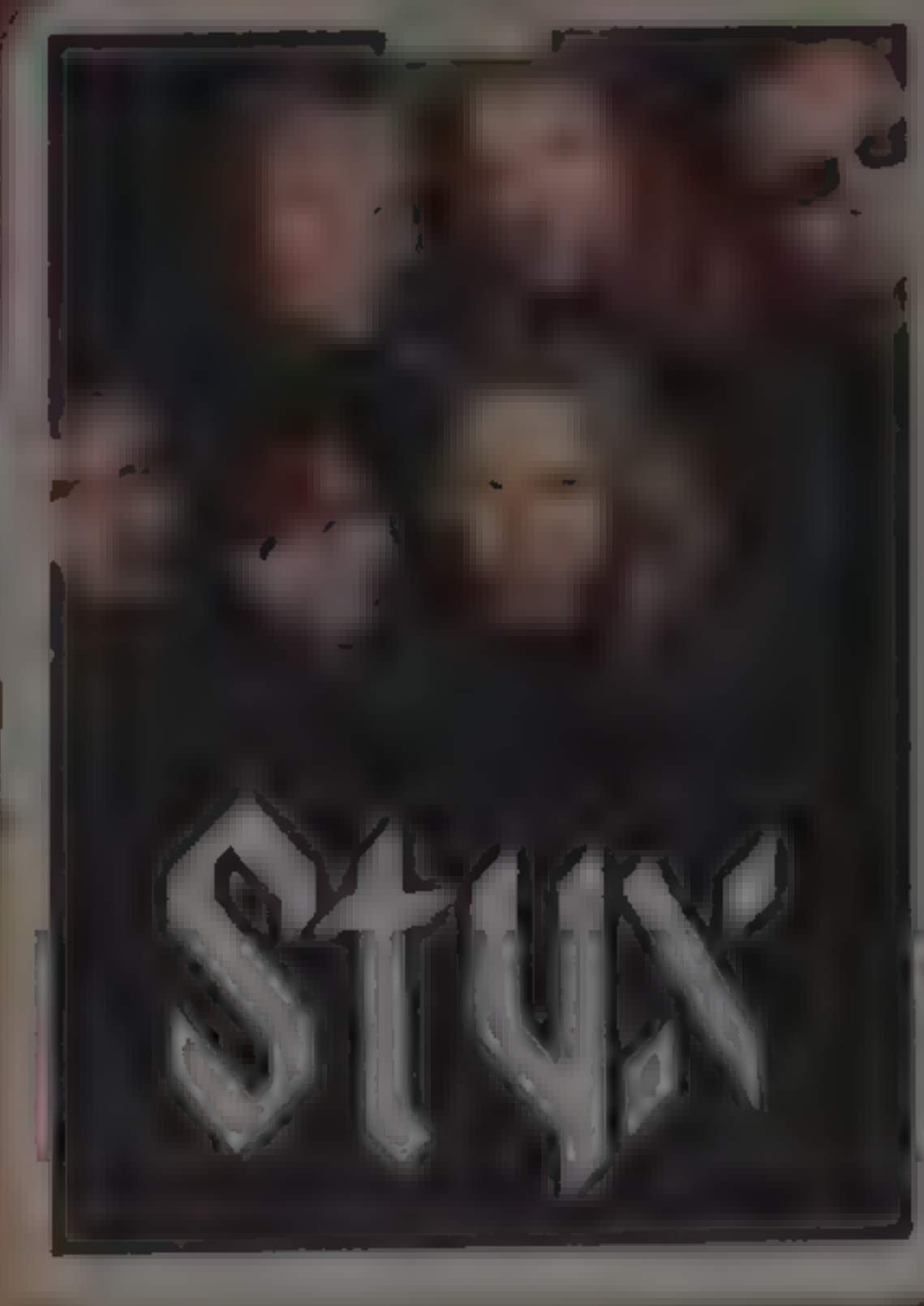
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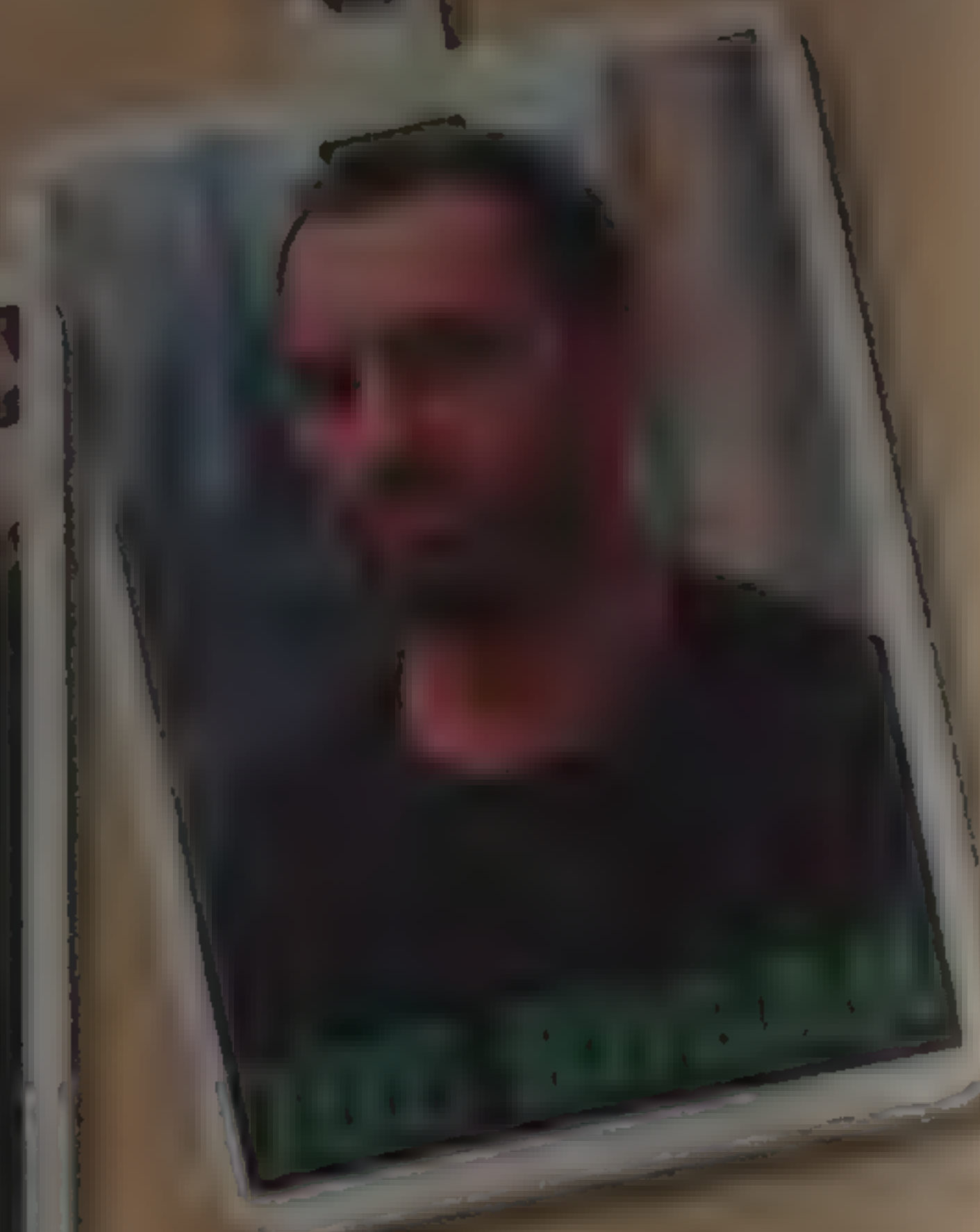
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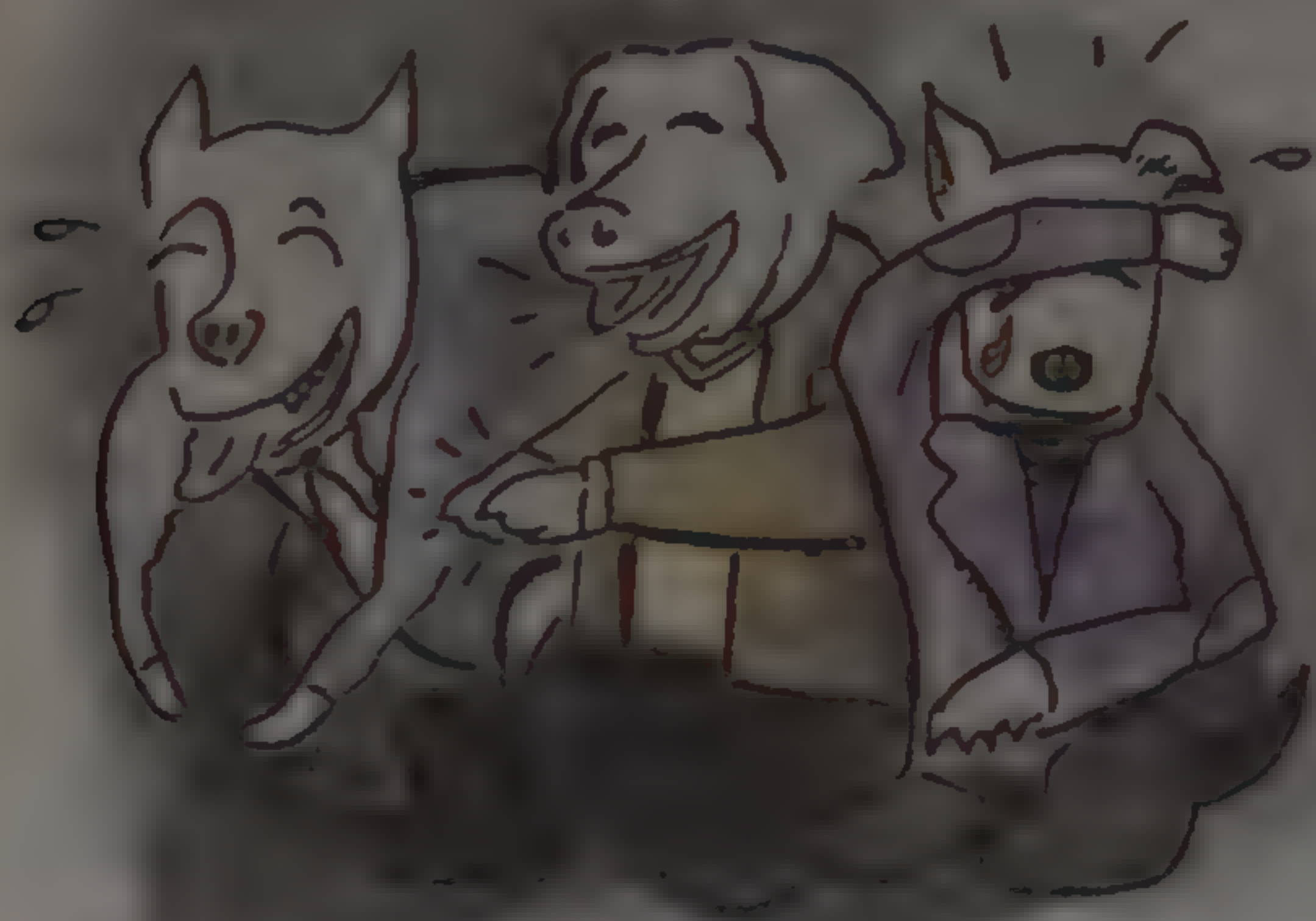
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STANLEY A. MILNER LIBRARY • 7 Sir Winston Churchill Sq • Centre for Reading and the Arts Department • epl.ca • From Books to Film: Weekly showings of films adapted from books • Every Fri at 2 pm

LITERARY: JAN 2010

STANLEY A. MILNER LIBRARY-WRITERS' CORNER • Main Floor, 7 Sir Winston Churchill Sq • 780.496.7000 • EPL's Writer in Residence hosts a friendly and supportive gathering with a different guest author each month to answer your questions and offer advice • Last Sun of each month at 1:30 pm

T.A.L.E.S. MONTHLY STORYTELLING CIRCLE • City Arts Centre, 10943 • 84 Ave • 780.932.4409 • talesstorytelling.com • T.A.L.E.S. Monthly Storytelling Circle: Tell stories or come to listen; and Fri each month • Until Jun, 8 pm; \$3 (free first time)

T.A.L.E.S. STORY CAFÉ SERIES • Rosie's Bar and Grill, 10475 • 80 Ave • 780.932.4409 • talesstorytelling.com • The first Thu of the month, there is an open mic opportunity • Café Theme: Snow and Other Flakes; Jan 7, 2010 • Runs Sep, 2009 – Jun, 7 – 9 pm, 2010 • Pay what you will (\$6 minimum)

THEATRE: JAN 2010

THE CANOE THEATRE FESTIVAL • Playing Space, Timmins Centre, U of A, 87 Ave, 112 St • 780.477.5955 • workshopwest.org • Workshop West Theatre Workshop West Theatre's alternative performance series presented in partnership with the U of A Department of Drama. The Canoe Festival line up will be announced in the fall of 2009 • Jan 19 – 24, 2010 • Season Subscriptions: Big Deal Pass: See both mainstage shows and all of the Canoe Theatre Festival for \$90 (Student/Senior: \$70); Early Bird Subscription: Until Aug 31 refer two friends who buy a Big Deal Pass and get 25 percent off your pass; Foursome Flex Pass: Get four flexible tickets to the mainstage shows and Canoe Festival for \$75 (Student/Senior: \$60); call 780.477.5955, email wwt@telusplanet.net, workshopwest.org

CHIMPROV • Varscona Theatre, 10329 • 83 Ave • 780.433.3399 • rapidfiretheatre.com • Rapid Fire Theatre's improv show featuring some of Edmonton's hottest comedy troupes every Sat, 11 pm, except for the last Sat of each month • Sep 19 – Jun 12, 2010 • \$10 (door); adv at TLX on the Square

DIE-NASTY • Varscona Theatre, 10329 • 83 Ave • 780.433.3399 • Live improvised soap opera directed by Dana Andersen • Every Mon, 8 pm • Oct 19, 2009 until the last Mon in May, 2010

THE SUPER GROOVY 70s • Mayfield Dinner Theatre, 16615 • 109 Ave • 780.483.4051/1-877-529-7829 • 780.483.4051 • mayfielddinnertheatre.com • The 70s were reborn with some of the best music, far out fashion, big hair and disco • Nov 6 – Feb 14, 2010 • Season Tickets: Wed/Thu/Sun Eve: \$355 (Hollywood)/\$309 (Broadway); Fri/Sat Eve: \$379 (Hollywood)/\$345 (Broadway); Sun Brunch: \$305 (Hollywood), \$259 (Broadway); Wed Brunch/Tue Evening: \$265 (Hollywood)/\$219 (Broadway)

THEATRESPORTS • Rapid Fire Theatre, 10329 • 83 Ave • 780.433.3399 • rapidfiretheatre.com • Rapid Fire Theatre presents the 30th season of TheatreSports every Fri night at 11 pm • Sep 18, 2009 – Jul 30, 2010 • \$10 (door); adv at TLX on the Square

THUNDERSTICK • Theatre Network, 10708 • 124 St • 780.453.2440 • theatrenetwork.ca • By Kenneth T. Williams. Starring Lorne Cardinal and Craig Lauzon • Jan 12 – 31, 2010

WINGFIELD'S LOST AND FOUND • Citadel Shochor Theatre, 9828 • 101A Ave • 780.426.4811 • Main Stage Series: Written by Dan Needles, directed by Douglas Beattie, starring Rod Beattie. It's a record drought and the wells are drying up. A search to locate a new source of water on Wingfield Farm ensues. Is it the end of farming for Walt and Maggie, or can the precious liquid be found? • Jan 9 – 31, 2010

MUSIC: JAN 2010

ARDEN THEATRE • 5 St Anne St, St Albert • 780.459.1542 • Big Bad Voodoo Daddy (jazz swing) • Jan 23, 7:30 pm, 2010 • Tickets: \$48

FESTIVAL PLACE • 100 Festival Way, Sherwood Park • 780.464.2852 • festivalplace.ab.ca • All Neil All Night; Fri, Jan 15, 7:30 pm, 2010 • Jaydee Bixby (country); Jan 29, 7:30 pm, 2010; Tickets: \$38 (cabaret seating, table)/\$34 (cabaret seating, box)/\$30 (cabaret seating, theatre) • Tickets available at Festival Place box office 780.449.3378 • Rita Chiarelli (blues, singer-songwriter); Jan 16, 2010 • Front Porch Roots Revue (blues); Jan 30, 2010

FULL MOON FOLK CLUB • St. Basil's Cultural Centre, 10819 • 71 Ave • fmfc.org • Christine Lavin, Ben Sures • Jan 22, 7 pm (door), 8 pm (show), 2010 • Tickets available at TLX on the Square, Megatunes

HORIZON STAGE • 1001 Calahoo Rd, Spruce Grove • 780.962.8995 • Ian Tyson • Jan 7 – 9, 7:30 pm; Sun, Jan 10, 2 pm, 2010 • Tickets: \$40 (adult)/\$30 (student/senior), \$5 EyeGO available at the Horizon Stage box office and TicketMaster

SHELL THEATRE • Dow Centennial Centre • 8700 • 84 St, Fort Saskatchewan • 780.992.6400 • fortsask.ca • The Gates Family (old-time fiddle music) • Sat, Jan 16, 8 pm, 2010 • Tickets: \$15 (adult)/\$10 (senior/student)/\$5 eyeGO • Tickets available at the Dow Centre ticket outlet, and TicketMaster

MACLAB CENTRE • 4308 • 50 St, Leduc • 780.980.1866 • maclabcentre.com • Murray McLauchlan • Jan 22, 8 pm, 2010 • Tickets: \$27 (adult)/\$22 (student/senior) • Tickets available at TLX on the Square, Leduc Recreation Centre

NORTHERN LIGHT FOLK CLUB • Queen Alexandra Community Hall, 10425 University Ave • northernlightsfc.ca • John Wort Hannam • Sat, Jan 23, 2010 • Tickets: \$18 at TLX on the Square, Acoustic Music, Myhre's Music; Season tickets: \$225 (8 ticket pkg—may include multiple tickets to same show—excludes Homefest); tickets available for all shows by the end of August

CLASSICAL MUSIC: JAN 2010

ALBERTA BAROQUE ENSEMBLE • Robertson-Wesley United Church, 10209 • 123 St • Viva L'Italia with Lidia Khaner (oboe), Virginie Gagne (violin) and Ronda Metszies (cello) • Sun, Jan 31, 3 pm, 2010 • Subscription: \$125 (with Chamber Music Treasures, adult)/\$95 (without Chamber Music Treasures, student/senior)/\$75 (without Chamber Music Treasures, student/senior) • Single tickets: \$23 (adult)/\$18 (senior/student) available at the Gramophone, TLX on the Square, door, 780.467.6531

EDMONTON CHAMBER MUSIC SOCIETY • Convocation Hall, Arts Building, U of A • 780.433.4532 • edmontonchambermusic.org • Toronto Consort, chamber ensemble specializing in the music of the Middle Ages and Renaissance, featuring David Fallis (artistic director, tenor) • Sat, Jan 16, 8 pm, 2010 • Single tickets: \$30 (adult)/\$20 (senior)/\$10 (student); subscription for 6 concerts: \$153 (adult)/\$102 (senior); subscription for 4 concerts: \$102 (adult)/\$68 (senior); 4 concerts subscription available only through the ECMS

EDMONTON RECITAL SOCIETY • Alberta College's Muttart Hall, 10050 MacDonald Dr • 780.264.2844 • edmontonrecital.com • Main Series: Stephane Lemelin (piano), Tanya Prochazka (cello) performing Beethoven's cello sonatas; Jan 8, 7:30 pm, 2010; Tickets: \$30 (adult)/\$20 (student/senior); full series: \$136 (adult)/\$104 (student/senior); Tickets available at TLX on the Square, door

ENTERPRISE SQUARE CONCERTS • Enterprise Square Atrium, 10230 Jasper Ave • The Enterprise String Quartet presents works by Haydn, Beethoven, Mendelssohn, Brahms. There will be lecture-introductions by guest U of A scholars • Tue, Jan 19, 4:30 pm, 2010 • Free; reserve at gtardif@ualberta.ca

EDMONTON SYMPHONY ORCHESTRA • Winspear Centre, 9720 • 102 Ave • Late Night Beethoven: William Eddins (piano, conductor); Fri, Jan 8, 9:30 pm, 2010 • Beethoven Masters: William Eddins (conductor, piano); Sat, Jan 9, 8 pm, 2010 • Violinissimo: William Eddins (conductor), Martin Ruseley (violin); Thu, Jan 14, 8 pm, 2010 • European Inspirations: William Eddins (conductor), Daniel Fung (piano, Shean Competition winner), Robin Doyon (trumpet); Sun, Jan 17, 2 pm, 2010 • Ode to Joy: Jean-Marie Zeitouni (conductor), Lyne Fortin (soprano), Lyne McMurtry (mezzo-soprano), Frédéric Antoun (tenor), Robert Pomakov (bass), Richard Eaton Singers (Leonard Ratzlaff, director); Fri, Jan 22, 7:30 pm; Sat, Jan 23, 8 pm, 2010 • Schubert's Unfinished Symphony: Jean-Marie Zeitouni (conductor), Simone Osborne (soprano), Robin Doyon (trumpet) Wed, Jan 27, 7:30 pm, 2010 • Broadway Rocks: Erich Kunzel (conductor), Óran and Kokopelli choirs; Jan 29 – 30, 8 pm, 2010

RICHARD EATON SINGERS • Winspear Centre, 9720 • 102 Ave • 780.428.1414 • richardeatonsingers.com • Lyne Fortin (soprano), Lyne McMurtry (mezzo-soprano), Frédéric Antoun (tenor), Robert Pomakov (bass), the Edmonton Symphony Orchestra, Jean-Marie Zeitouni (conductor) • Fri, Jan 22, 7:30 pm, 2010; Sat, Jan 23, 8 pm, 2010

SUNDAYS AT 3 • Winspear Centre, 9720 • 102 Ave • Second annual Stuart and Winona Davis memorial organ recital with organist David Higgs of the Eastman School of Music in Rochester NY • Sun, Jan 10, 3 pm, 2010 • Tickets: \$25 at TLX on the Square

UNIVERSITY OF ALBERTA DEPARTMENT OF MUSIC • Convocation Hall, Arts Bldg U of A • 780.492.3611 • music@ualberta.ca • Music at Convocation Hall: Cabaret Songs and Pierrot Lunaire: Kathleen Corcoran (soprano), Ardelie Ries (Sprechstimme), Bill Damur (flute, piccolo), Allison Storochuk (clarinet/bass clarinet), Guillaume Tardif (violin, viola), Julie Amundsen (cello), Roger Admiral (piano) perform works by Arnold Schoenberg; Sat, Jan 9, 8 pm, 2010; Tickets: \$20 (adult)/\$15 (senior)/\$10 (student) • Music at Convocation Hall: Recital by Janet Scott Hoyt (piano), Martin Riseley (violin); Fri, Jan 22, 8 pm, 2010; Tickets: \$20 (adult)/\$15 (senior)/\$10 (student) • Monday Noon Music Organ: Scott Whetham (tuba), Allene Hackleman (horn), Sarah Ho (piano) featuring works by Hindemith, Deegan, Wilder and others; Mon, Jan 25, 12 pm, 2010; Free • University Symphony Orchestra, Tanya Prochazka (conductor) • Mon, Jan 25, 8 pm, 2010; Tickets: \$15 (adult)/\$10 (senior/student) • Tickets available at the door (cash only); advance through the U of A Students' Union InfoLink desks in HUB, SUB, CAB and ETL

February 2010

ART GALLERIES/MUSEUMS: FEB 2010

JEFF ALLEN GALLERY • Strathcona Place Senior Centre, 10831 University Ave • 780.433.5807 • senior-centre.org • Watercolour and Acrylics by the West 4 Art Group • Feb 2 – 24, 2010 • Opening reception: Feb 10, 6:30 – 8:30 pm

FRINGE GALLERY • 10516 Whyte Ave, bsmt of the Paint Spot • 780.432.0240 • The Paint Spot staff show • Through February

GALLERY AT MILNER • Stanley A. Milner Library 7 Sir Winston Churchill Sq • 780.496.7030 • epl.ca click visit your library • Photographs by Mu Hansa McGregor • Feb 1 – Feb 26, 2010

HARCOURT HOUSE • 3rd Fl, 10215 • 112 St • 780.426.4180 • harcourthouse.ab.ca • Main Gallery: Sculpted bronze dogs by Chris Cooper, examining the role dogs play in day-to-day events • Front Room: Portraits by Rachel Hellner, documenting roadkill and objects found on the sides of roads • Jan 7 – Feb 13, 2010; Opening reception: Jan 7, 7 – 10 pm • Main Gallery: Corinne Duchesne's triads exploring Western Culture's concept of grief • Front Room: Series of small-scale works by Gerald Beaulieu, dealing with the physical make-up of our bodies • Feb 18 – Mar 20, 2010 • Opening reception: Feb 18, 7 – 10 pm

HARRIS-WARKE GALLERY-Red Deer • Sunworks, 4924 Ross St, Red Deer • 403.346.8937 • Land of Possibility: Photographs by Roberta Murray; Jan 18 – Feb 19, 2010

LATITUDE 53 • 10248 • 106 St • 780.423.5353 • Main Space: Sketches of Synchronicity: A personal collection of photographic markers that define the artist, Gabriel Couto-Dumont, and influence his work • Jan 15 – Feb 13, 2010

LOFT GALLERY • A. J. Ottewill Arts Centre, 590 Broadmoor Blvd, Sherwood Park • 780.922.6324 • Open Thu 5 – 9 pm; Sat 10 am – 4 pm • The Art Society of Strathcona County's gallery, artwork is changed on approximately eight week rotations, and the gallery includes a small gift shop of artist made items

MCMULLEN GALLERY • U of A Hospital, 8440 • 112 St • 780.407.7152 • Edmonton's Playgrounds: Artworks reflecting enjoyable areas in Edmonton by members of the Edmonton Art Club • Jan 9 – Mar 21, 2010

MCPAG • Multicultural Centre Public Art Gallery, 5411 • 51 St, Stony Plain • 780.963.2777 • Colour woodcuts by Tadeusz Warszawski; Jan 22 – Feb 24, 2010 • Artwork: by Allison Argy-Burgess, Sharon Moore-Foster, and Margaret Witschl; Feb 26 – Mar 24, 2010; Opening reception: Sun, Feb 28, 2010

PROFILES PUBLIC ART GALLERY • 19 Perron St, St Albert • 780.460.4310 • Image Maker: Artworks by Robert Dmytruk; Jan 14 – Feb 27, 2010 • Special Event: An Evening with Artists ... Garden Party: Feb 6, 2010

SNAP GALLERY • 10309 • 97 St • 780.423.149 • www.snapartists.com • Main Gallery: Alberta and Edmonton Artist exhibition: curated by SNAP; Jan 7 – Feb 20, 2010; Opening reception: Thu, Jan 7, 7 – 9 pm • Studio Gallery: Works by Lisa Turner, SNAP's Spring Artist • Residence: Jan 7 – Feb 20, 2010; Opening reception: Thu, Jan 7, 7 – 9 pm • Main Gallery: Landscapes series by Wojciech Kubrakiewicz; Feb 25 – Apr 10, 2010; Opening reception: Thu, Feb 25, 7 – 9 pm

VAAA GALLERY • 3rd Floor, 10215 • 112 St • 780.421.1771/1.866.421.1732 • vaaartblog.com • Composition: Still life paintings by Sharon Simonds-Chia and photographs by Chris Gavigan; Jan 7 – Feb 13, 2010; Opening reception: Jan 7, 7 – 9:30 pm • Spaces: Paintings by artists Linda Daoust and John Richardson; Feb 18 – Mar 20, 2010; Opening reception: Feb 18, 7 – 9:30 pm

DANCE: FEB 2010

ALBERTA BALLET • Jubilee Auditorium, 11455 • 87 Ave • albertaballet.com • Royal Winnipeg Ballet's Moulin Rouge the Ballet, choreography by Jordan Morris • Feb 19 – 20, 2010 • Tickets at Alberta Ballet box office 780.428.6839 ext. 1, TicketMaster; 2009-2010 4 pack season starts at \$152; 3 pack starts at \$114

BALLET JÖRGEN CANADA • Horizon Stage, 1001 Calahoo Rd, Spruce Grove • 780.962.8995 • Cinderella • Sun, Feb 28, 2 pm, 2010 • Tickets: \$30 (adult)/\$25 (student/senior), \$5 EyeGO • Tickets available at the Horizon Stage box office and TicketMaster

BRIAN WEBB DANCE COMPANY • Shochor Stage, Citadel Theatre, 9828 • 101A Ave • bwdc.ca • Dark Matters: with Kidd Pivot, choreographed by Crystal Pike • Feb 20, 8 pm, 2010 • Tickets: \$45/\$30 (student/senior) • Tickets available at The Citadel Theatre box office,

...theatre.com; Season
...from BWDC 780.892.3322

LE ZERO DANCE • Metro Cinema, Zeidler Hall
...theatre.ca • 780.424.1573 •
...Dance on Film Festival
...M21 and Stem Cell, featuring
...collaboration with DJ
...2010

TONO/RED SKY • Arden Theatre, 5 St Anne St.
...performance by
...Red Sky bring together
...Mongolia, and China.
...both continents and the
...beauty of horses • Feb 2 - 3, 8 pm, 2010
• Tickets: \$32.50 (adult)/\$25 (student/seniors)

STANLEY A. MILNER LIBRARY • 7 St Winston
...Reading and the Arts Depart-
...to E. m. Weekly showings
...Every Fri at 2 pm

STANLEY A. MILNER LIBRARY-WRITERS' CORNER • Main Floor, 7 St Winston Churchill
Sq • 780.496.7000 • EPL's Writer in Residence hosts
a friendly and supportive gathering with a different
guest author each month to answer your questions
and offer advice • Last Sun of each month at 1:30 pm

T.A.L.E.S. MONTHLY STORYTELLING CIRCLE
• City Arts Centre, 10943 - 84 Ave • 780.932.4409 • tales-
storytelling.com • T.A.L.E.S. Monthly Storytelling Circle:
Tell stories or come to listen; 2nd Fri each month •
Until Jun, 8 pm; \$3 (free first time)

T.A.L.E.S. STORY CAFÉ SERIES • Rosie's Bar
and Grill, 10475 - 80 Ave • 780.932.4409 • talesstorytell-
ing.com • The first Thu of the month, there is an open
mic opportunity • Café Theme: (Un) Lucky in Love; Feb
4, 2010 • Runs Sep, 2009 - Jun, 7 - 9 pm 2010 • Pay what
you will (\$6 minimum)

ANNIE, THE MUSICAL • 100 Festival Way, Sher-
wood Park • 780.464.3378 • anniemusical.com
• Directed by Linette Smith • Feb 19 - 27, 2010 • Tickets
available at the Festival Place box office 780.464.3378,
anniemusical.com

BEAUTIFUL THING • Walterdale Playhouse, 10322
83 Ave • 780.439.2845 • walterdaleplayhouse.com • By
Jonathan Harvey, directed by Justen Bennett (Auditions:
Oct 18 - 19, 2009) • Feb 10 - 20, 2010 • Tickets
available at TIX on the Square

CHIMPROV • Varscona Theatre, 10329 - 83 Ave
• 780.433.3399 • rapidfiretheatre.com • Rapid Fire
Theatre's improv show featuring some of Edmonton's
hottest comedy troupes every Sat, 11 pm, except for the
last Sat of each month • Sep 19 - Jun 12, 2010 • \$10
(door); adv at TIX on the Square

COURAGEOUS • Citadel Rice Theatre, 9828 - 101A
Ave • 780.426.4811 • Citadel Rice Theatre Series: World
Premiere of Michael Healey's new play about a hand-
ful of urbanites living in this rights-driven society.
Starring Tom Barnett, Michael Healey, Patrick Gal-
ligan, Melissa MacPherson, Brandon McGibbon and
Maurice Dean Wint. A co-production with Toronto's
Tarragon Theatre • Feb 10 - Mar 14, 2010 • Intended
for mature audiences, content and language may not
be suitable for all patrons

THE DAZZLE • Shadow Theatre, Varscona,
10329 - 83 Ave • 780.434.5564 • shadowtheatre.org •
By Richard Greenberg, directed by Wayne Paquette,
starring: Frank Zoller and John Sproule. The eccentric
Collyer brothers seem to have it all, but this existence
is darkened when a beautiful socialite named Milly
inserts herself into their life • Jan 21 - Feb 7, 2010 •
Subscriptions: Premium Pass (admission to any per-
formance of each production): \$80 (adult)/\$75 (student/
senior)/\$40 (under 18); Preferred Pass (admission to
any performance of each production except Fri and
Sat evenings): \$65; Sun Matinee Pass: \$55; Preview Pass
(valid on the preview nights as well as Sat matinees):
\$45; 3-Pack Pass (admission to any performance of

three productions): \$65 available at shadowtheatre.org;
E: shadowtheatre@interbaun.com; 780.434.5564, TIX
on the Square

DIAL 'M' FOR MURDER • Mayfield Dinner
Theatre, 16615 - 109 Ave • 780.483.4051/1-877-529-
7829 (toll free) • mayfieldtheatre.ca • A classic
suspense thriller • Feb 19 - Apr 11, 2010 • Season
Tickets: Wed/Thu/Sun Eve: \$355 (Hollywood)/\$309
(Broadway); Fri/Sat Eve: \$379 (Hollywood)/\$345
(Broadway); Sun Brunch: \$305 (Hollywood)/\$259
(Broadway); Wed Brunch/Tue Evening: \$265
(Hollywood)/\$219 (Broadway)

DIE-NASTY • Varscona Theatre, 10329 - 83 Ave •
780.433.3399 • Live improvised soap opera directed by
Dana Andersen • Every Mon, 8 pm • Oct 19, 2009 until
the last Mon in May, 2010

THE EARLY BLOOMER • Stanley A. Milner
Library Theatre • 780.439.3905 • concretetheatre.ca • By
Jana O'Connor. A light-hearted look at the challenges
of growing up through the adventures of Maisy Daisy.
Suitable for Kindergarten to Grade 6 audiences and
their families • Feb 12 - 13, 2010 • Tickets: \$14 (adult)/\$6
(child)/\$30 (family of four) advance at TIX on the
Square or by cash at the door

FLY BY NIGHT • Firefly Theatre • La Cité Franco-
phone, 8627 - 91 St • 780.242.4104 • An evening of circus
and vaudeville featuring circus, dance and theatre ar-
tists and flying girls. Not intended for children • Feb 19,
Feb 20, 8 pm, 2010 • Tickets: \$30/\$25 (senior/student)
available at TIX on the Square

GOOD VIBRATIONS SUMMER OF '68 •
Jubilations Dinner Theatre, #2690, 8882 - 170 St, Phase
II WEM, Upper Level • 780.484.2424/1.877.214.2424 (toll
free) • jubilations.ca • Angst, awkwardness, innocence
and an unforgettable summer of first experiences set
to the music of the Beach Boys • Jan 29 - Mar 28, 2010

KING ARTHUR'S KITCHEN • Fringe Theatre
Adventures, Westbury Theatre, Transalta Arts Barns,
10330 - 84 Ave • 780.409.1910 • fringetheatreadventures.
ca • A fanciful adventure back to Camelot presented by
Vancouver's Axis Theatre Company • Feb 26, Mar 5, 7
pm; Feb 27 - 28, Mar 6 - 7, 2 pm, 2010 • Subscriptions
tickets are available at fringetheatreadventures.ca or by
calling the Fringe Theatre Adventures box office

**L'HOMME DU HASARD (The Unexpected
Man)** • L'Unité, La Cité francophone, 8627 - 91
St • 780.469.8400 • lunitheatre.ca • By Yasmina Reza,
a woman shares a train compartment and a lengthy
awkward period with one of her favourite authors •
Feb 4 - 14, 2010 • Tickets: \$24 (adult)/\$20 (senior)/\$15
(student) available at TIX on the Square • Season
subscriptions available at La Librairie Le Carrefour, and
L'Unité

I GOOGLE MYSELF • Varscona Theatre, 10329
- 83 Ave • 780.471.2586 • northernlighttheatre.com •
By Jason Schafer. A balloon-obsessed man googles
his name, and he discovers he shares it with a porn
star. He, in turn, stole the moniker from a childhood
nemesis, a poetry-blogging auto mechanic. Balloon
Man convinces Porn Star and Auto Mechanic to meet
with him • Feb 11 (Preview), Feb 12 - 21, 7:30 pm, 2010;
except Mon, Sat pay-what-you-can matinee • Tickets/
subscriptions available at northernlighttheatre.com

NEVERMORE • Catalyst Theatre, 8529 - 103 St •
780.439.3905 • catalysttheatre.ca • A whimsical and
chilling musical fairytale for adults • Feb 12 - 21, 2010 •
Tickets will go on sale in Sep 2009

OH SUSANNA! • Varscona Theatre, 10329 - 83
Ave • 780.433.3399 • varsconatheatre.com/ohsussanna •
The Euro-style Variety Spectacle, hosted by Susanna
Patchouli and Eros, God of Love! Laughs! Music!
Cocktails! • Sat, Feb 27, 11 pm, 2010 • Tickets: available
at the door starting at 10:30 pm

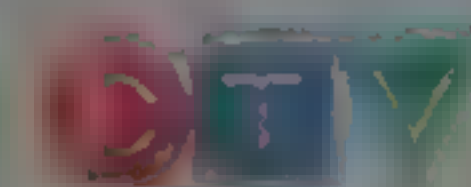
SPINE • Studio Theatre, Timms Centre for the Arts,
U of A, 87 Ave, 112 St • drama.ualberta.ca/studiotheatre.
cfm • By Kevin Kerr, a U of A/Realwheels Co-produc-
tion, co-commissioned by the Vancouver 2010 Cultural
Olympiad. Directed by Bob Frazer. Starring James
Sanders. A man discovers the intriguing possibility
of reinventing his physical body through a blend of
cutting-edge technologies and ethically questionable
experiments • Feb 4 - 13, 2010; High School Drama
Discovery Club: Pre-Show Technical Theatre Workshop
with Timms Centre Technical Director Larry Clark;
Tue, Feb 9, 6 pm; Matinee Thu, Feb 11, 12:30 pm; No
show Sun, Feb 7; \$5 preview: Wed, Feb 3 • Tickets: \$5 -

Northern Alberta Jubilee Auditorium

For tickets call: 780-451-8000 or

www.ticketmaster.ca

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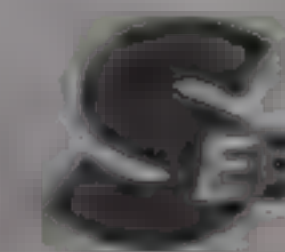


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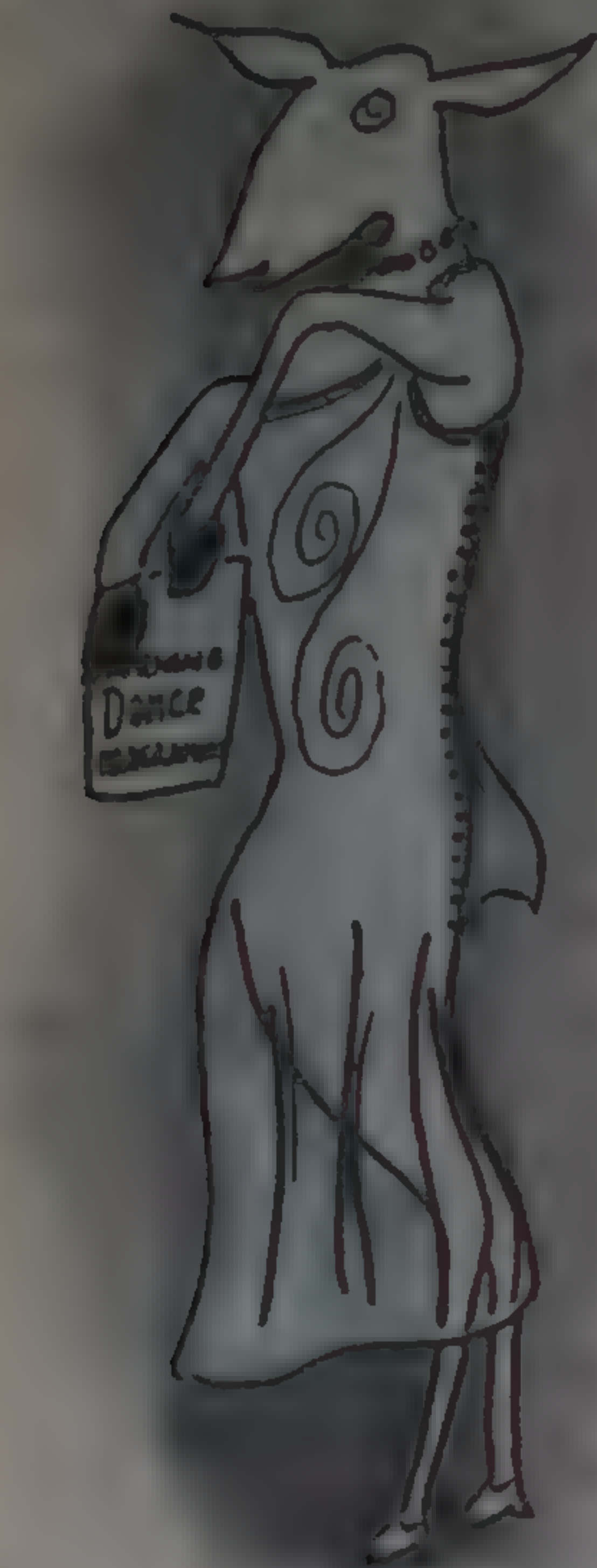
AUGUST 20TH ISSUE IN JUST 2 WEEKS

WITH IN-DEPTH FEATURE STORIES ON:

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NATUROPATHIC MEDICINE • MATURE STUDENTS

THE SEASON // 37

THE SEASON



THEATRE/MUSIC

ANNIE MAE'S MOVEMENT • Studio Theatre, Timms Centre for the Arts, U of A, 87 Ave, 112 St • drama.ualberta.ca/studiotheatre.cfm • By Yvette Nolan, directed by Jessica Abdallah, MFA Directing candidate. An exploration of the late 1970s murder of Anna Mae Pictou Aquash, a female activist in a man's movement, a Canadian in America, and an Aboriginal in a white world • Mar 25 – Apr 3, 2010; High School Drama Discovery Club: Tue, Mar 30; Matinee: Thu, Apr 1, 12:30 pm; No show Sun, Mar 28; \$5 preview Wed, Mar 24 • Tickets: \$5 – \$20 available at the Timms box office one hour before each performance; advance tickets available at TIX on the Square

ARE WE THERE YET? • Touring to Alberta Grade 9 Students • concretetheatre.ca • By Jane Heather, directed by Miekio Ouchi • Mar 22 – May 14, 2010 • 780-439-3395 or bookings@concretetheatre.ca to book

CHICAGO • Jubilee Auditorium, 11455 • 87 Ave • 1.866.540.7469 • BroadwayAcrossCanada.ca • Broadway Across Canada presents this sensational tale of sin corruption and all that jazz • Mar 23 – 28, 2010 • Subscriptions: Flex Packs are on sale now, starting at \$66.60, exclusively through Broadway Across Canada, call toll free 1.866.540.7469

CHIMPROV • Varscona Theatre, 10329 • 83 Ave • 780-433-3399 • rapidfiretheatre.com • Rapid Fire Theatre's improv show featuring some of Edmonton's hottest comedy troupes every Sat, 11 pm, except for the last Sat of each month • Sep 19 – Jun 12, 2010 • \$10 (door); adv at TIX on the Square

COURAGEOUS • Citadel Rice Theatre, 9828 • 101A Ave • 780-426-4811 • Citadel Rice Theatre Series: World Premiere of Michael Healey's new play about a handful of urbanites living in this night-driven society. A co-production with Toronto's Tarragon Theatre • Feb 20 – Mar 14, 2010 • For mature audiences, content and language may not be suitable for all patrons

DIE-NASTY • Varscona Theatre, 10329 • 83 Ave • 780-433-3399 • Live improvised soap opera directed by Dana Andersen • Every Mon, 8 pm • Oct 19, 2009 until the last Mon in May, 2010

DIAL 'M' FOR MURDER • Mayfield Dinner Theatre, 16615 • 109 Ave • 780-483-4051/1-877-529-7829 (toll free) • mayfieldtheatre.ca • A classic suspense thriller • Feb 19 – Apr 11, 2010 • Season Tickets: Wed/Thu/Sun Eve: \$355 (Hollywood)/\$309 (Broadway); Fri/Sat Eve: \$379 (Hollywood)/\$345 (Broadway); Sun Brunch: \$305 (Hollywood)/\$259 (Broadway); Wed Brunch/Tue Evening: \$265 (Hollywood)/\$219 (Broadway)

THE GLASS MENAGERIE • Citadel Shochor Theatre, 9828 • 101A Ave • 780-426-4811 • Main Stage Series: Tennessee Williams' classic tale of shattered dreams and broken hearts, starring Fiona Reid and Shaun Smyth • Mar 27 – Apr 18, 2010

GOOD VIBRATIONS SUMMER OF '68 • Jubilations Dinner Theatre, #2690, 8882 • 170 St, Phase II WEM, Upper Level • 780-484-2424/1-877-214-2424 (toll free) • jubilations.ca • Angst, awkwardness, innocence and an unforgettable summer of first experiences set to the music of the Beach Boys • Jan 29 – Mar 28, 2010

HOMELESS • Alberta Regional Tour • 780-454-0583 • azimuththeatre.com • A one-man show, by Jeremy Baumung, that uses multiple characters to show personal intimate experiences • Mar 18 – Apr 16, 2010 • Booking info: 780-454-0583

JAKE'S GIFT • Arden Theatre, 5 St Anne St, St Albert • 780-459-1542 • One-woman play by actress and playwright Julia Mackey; chronicling a World War II veteran's journey back to Juno Beach to find the grave of a brother who never returned home • Mar 16 – 17, 8 pm, 2010 • Tickets: \$28 (adult)/\$23 (students/seniors); Join Julia Mackay after the show for an exclusive post-show artist chat; space is limited—call the Arden's box office to reserve your free ticket

KING ARTHUR'S KITCHEN • Fringe Theatre Adventures, Westbury Theatre, Transalta Arts Barns, 10330 • 84 Ave • 780-409-1910 • fringetheatreadventures.ca • A fanciful adventure back to Camelot presented by Vancouver's Axis Theatre Company • Feb 26, Mar 5, 7 pm; Feb 27 – 28, Mar 6 – 7 at 2 pm • Subscriptions tickets available at fringetheatreadventures.ca, Fringe Theatre Adventures box office

OH SUSANNA! • Varscona Theatre, 10329 • 83 Ave • 780-433-3399 • varsconatheatre.com/ohsussana • The Euro-style Variety Spectacle, hosted by Susanna Patchouli and Eros, God of Lovel Laughs! Musici Cocktails! • Sat, Mar 27, 11 pm, 2010 • Tickets: available at the door starting at 10:30 pm

OVER THE EDGE WITH 4-PLAY • TransAlta Arts Barns, 10330 • 84 Ave • Catalyst Theatre's annual fundraiser, a wacky evening of theatre • Fri, Mar 12, 2010

THE SCIENCE OF DISCONNECTION

Shadow Theatre, Varscona, 10329 • 83 Ave • 780-434-5564 • shadowtheatre.org • A world premiere by David Belke with music by Darrin Hagen, directed by John Hudson. When Lise Meitner shyly arrived in Berlin in 1907, no one thought that this unassuming woman with a genius for mathematics would amount to much. But Lise Meitner would change the world • Mar 18 – Apr 4, 2010 • Subscriptions: Premium Pass (admission to any performance of each production): \$80 (adult)/\$75 (student/senior)/\$40 (under 18); Preferred Pass (admission to any performance of each production except Fri and Sat evenings): \$65; Sun Matinee Pass: \$55; Preview Pass (valid on the preview nights as well as Sat matinees): \$45; 3-Pack Pass (admission to any performance of three productions): \$65 available at shadowtheatre.org; email shadowtheatre@interbaun.com; 780-434-5564, TIX on the Square

SWEENEY TODD, THE DEMON BARBER OF FLEET ST • Citadel Shochor Theatre, 9828 • 101A Ave • 780-426-4811 • Main Stage Series: A gothic, musical thriller from an adaptation by Christopher Bond, music and lyrics by Stephen Sondheim, book by Hugh Wheeler, directed by Bob Baker. The tale of an ordinary man who had everything until a crooked man of power stole his freedom, destroyed his family and banished him for life. Recommended for ages 13 and up • Feb 6 – Mar 7, 2010

THEATRESPORTS • Varscona Theatre, 10329 • 83 Ave • 780-433-3399 • rapidfiretheatre.com • Rapid Fire Theatre presents the 30th season of Theatresports every Fri night at 11 pm • Sep 18, 2009 – Jul 30, 2010 • \$10 (door); adv at TIX on the Square

MUSIC/MAR 2010

ARDEN THEATRE • 5 St Anne St, St Albert • 780-459-1542 • Suzanne Vega; Mar 3, 7:30 pm, 2010; Tickets: \$38 • Eric Bibb; Mar 5, 7:30 pm, 2010; Tickets: \$30 • Trout Fishing in America, all ages; Sat, Mar 6, 2 pm, 2010; Subscription: \$40 (adult)/\$36 (child) available at Arden's box office (includes Willy Wonka, Michel Lauzière and Trout Fishing in America) • Pine Leaf Boys (Cajun); Mar 11, 7:30 pm, 2010; Tickets: \$28 • On Stage Series: Carmen and David (jazz); Mar 14, 11 am or 8 pm, 2010; Tickets: \$50 or \$125 for all three shows • The Cooper Brothers (rock 'n' roll); Mar 19, 7:30 pm, 2010; Tickets: \$35

FESTIVAL PLACE 100 Festival Way, Sherwood Park • 780-464-2852 • festivalplace.ab.ca • The Communitments; Sat, Mar 13, 7:30 pm, 2010; Tickets: \$40 (cabaret seating, table)/\$38 (cabaret seating, box)/\$36 (cabaret

seating, theatre) • Mark Sterling 15th Anniversary Blues Show; Sat, Mar 20, 7:30 pm, 2010, Tickets: \$36 (cabaret seating, table)/\$34 (cabaret seating, box) • \$30 (cabaret seating, theatre) • Janis Ian; Sat, Mar 27, 7:30 pm, 2010, Tickets: \$38 (cabaret seating, table)/\$36 (cabaret seating, box)/\$34 (cabaret seating, theatre) • Bill Anderson, A Night With The Legend, Mar 28 – 29, 7:30 pm, 2010; Tickets: \$40 (cabaret seating, table)/\$38 (cabaret seating, box)/\$34 (cabaret seating, theatre) • Tickets available at Festival Place box office 780-449-3378

FULL MOON FOLK CLUB • St. Basil's Cultural Centre, 10819 • 71 Ave • fmfc.org • Katy Moffat/Andy Hardin; Mar 5, 7 pm (door), 8 pm (show), 2010 • Dave Alvin; Mar 19, 2010 • Tickets available at TIX on the Square, Megatunes

HORIZON STAGE • 1001 Calahoo Rd, Spruce Grove • 780-962-8995 • Stephen Fearing • Fri, Mar 19, 7:30 pm, 2010 • Tickets: \$20 (adult)/\$15 (student/senior), \$5 EyeGO • Tickets available at the Horizon Stage box office and TicketMaster

MACLAB CENTRE • 4308 • 50 St, Leduc • 780-980-1866 • maclabcentre.com • Jean-Sébastien Roy and Mathieu Gaudet; Mar 18, 7:30 pm, 2010; Tickets: \$27 (adult)/\$22 (student/senior) • Samantha King; Mar 22, 8 pm, 2010; Tickets: \$27 (adult)/\$22 (student/senior) • Tickets available at TIX on the Square, Leduc Recreation Centre

NORTHERN BLUEGRASS CIRCLE MUSIC SOCIETY • Royal Alberta Museum, 12845 • 102 Ave • Band TBA • Sat, Mar 27, 7:30 pm (door) 8 pm (show), 2010 • Tickets: \$20 (NBCMS members)/\$25 (non-members) • Tickets available at tixontheSq.ca, 1-877-888-1757, Acoustic Music Shop, Myhre's Music, door

SHELL THEATRE • Dow Centennial Centre • 8700 • 84 St, Fort Saskatchewan • 780-992-6400 • fortsask.ca • Boogie Wonder Band (disco); Sat, Mar 20, 8 pm, 2010; Tickets: \$49.50 (adult)/\$46.50 (senior/student)/\$5 eyeGO • Jean-Sébastien Roy (violin), Mathieu Gaudet (piano) with Nikita Eglinski; Sun, Mar 7, 2 pm, 2010; Tickets: \$24.50 (adult)/\$22.50 (senior/student)/\$5 eyeGO • Tickets available at the Dow Centre ticket outlet, and TicketMaster

WINSPEAR CENTRE 102 Ave and 99 St • winspearcentre.com • Winspear Centre Presents: Soweto Gospel Choir • Tue, Mar 16, 2010 • Tickets: \$49 (adult; Orchestra / Terrace / Dress Circle)/\$44 (adult; Upper Circle / Gallery)/\$23 (21 years of age and under) available at the Winspear box office

CLASSICAL MUSIC: MAR 2010

ALBERTA BAROQUE ENSEMBLE • Robertson-Wesley United Church, 10209 • 123 St • Boundless Baroque with James Campbell (clarinet) and Megan Chartrand (soprano) • Sun, Mar 14, 3 pm, 2010 • Subscription: \$115 (with Chamber Music Treasures, adult)/\$95 (without Chamber Music Treasures, adult)/\$95 (with Chamber Music Treasures, student/senior)/\$75 (without Chamber Music Treasures, student/senior) • Single tickets: \$23 (adult)/\$18 (senior/student) available at the Gramophone, TIX on the Square, door or by phone at 780-467-6531

EDMONTON CHAMBER MUSIC SOCIETY • Convocation Hall, Arts Building, U of A • 780-433-4532 • edmontonchambermusic.org • Imani Winds, a wind quintet, performs works by Maurice Ravel, Heitor Villa-Lobos, Sándor Veress, the young American jazz pianist Jason Moran, and Imani Winds' own Valerie Coleman • Sun, Mar 14, 2 pm • Single tickets: \$30 (adult)/\$20 (senior)/\$10 (student); subscription for 6 concerts: \$153 (adult)/\$102 (senior); subscription for 4 concerts: \$102 (adult)/\$68 (senior); 4 concerts subscription available through the ECMS • imaniwinds.com

EDMONTON CLASSICAL GUITAR SOCIETY • Muttart Hall, Alberta College, 10050 Macdonald Dr • 780-489-9580 • edmontonclassicalguitarsociety.org • Gabriel Bianco, guitar player from France • Fri, Mar 12, 8 pm, 2010 • Tickets: \$25 (adult)/\$20 (student/senior/member) available at Tix on the Square, Avenue Guitars, the Acoustic Music Shop and through the society

EDMONTON RECITAL SOCIETY • Alberta College's Muttart Hall, 10050 MacDonald Dr • 780-264-2844 • edmontonrecital.com • Vocal Gala: Featuring international opera great Jane Eaglen • Fri, Mar 19, 7:30 pm, 2010 • Tickets: \$40 at TIX on the Square, door

EDMONTON SYMPHONY ORCHESTRA • Winspear Centre, 9720 • 102 Ave • Mozart Treasures: William Eddins (conductor, piano); Fri, Mar 5, 7:30 pm; Sat, Mar 6, 8 pm, 2010 • Piano Spectacular: William Eddins (conductor, piano) Angela Cheng (piano), Jon Kumura Parker (piano), Michael Massey (piano), Lucas Waldin (conductor); Wed, Mar 10, 7:30 pm, 2010 • The Roby Lakatos Ensemble; William Eddins (conductor), Roby Lakatos Ensemble; Mar 12 – 13, 8 pm, 2010 • Mozart's Oboe Concerto; Lucas Waldin (conductor), Lidia Khaner (oboe); Wed, Mar 17, 7:30 pm, 2010 • Música Latina: Alondra de la Parra (conductor), Pius Cheung (marimba); Sun, Mar 21, 2 pm, 2010 • Vivaldi's Guitar Concerto: William Eddins (conductor), Manuel Barnueco, (guitar); Fri, Mar 26, 7:30 pm; Sat, Mar 27, 8 pm, 2010 • Season subscriptions available on Tue, Aug 18, 10 am, 2009

ENTERPRISE SQUARE CONCERTS • Enterprise Square Atrium, 10230 Jasper Ave • The Enterprise

String Quartet presents works by Haydn, Beethoven, Mendelssohn, Brahms. There will be lecture-introductions by guest U of A scholars • Tue, Mar 23, 4:30 pm, 2010 • Free; reserve at gtardif@ualberta.ca

FESTIVAL PLACE 100 Festival Way, Sherwood Park • 780-464-2852 • festivalplace.ab.ca • Canadian Brass • Mar 12, 7:30 pm, 2010 • Tickets: \$20 (cabaret seating, table)/\$38 (cabaret seating, box)/\$36 (cabaret seating, theatre) • Tickets available at Festival Place box office 780-449-3378

HEAR'S TO YOUR HEALTH CONCERTS • Bernard Snell Auditorium foyer, Walter Mackenzie Health Sciences Centre, U of A Hospital • David Colwell (violin), Jacques Després (piano), concert of violin and piano sonatas • Thu, Mar 11, 5 pm, 2010 • Free

RICHARD EATON SINGERS • First Presbyterian Church, 10025 • 105 St • 780-428-3737 • richardeatonsingers.com • RES presents the Vancouver Chamber Choir, Jon Washburn and Leonard Ratzlaff (conductors). Program will include a new composition by Ruth Watson Henderson, commissioned for this occasion • Tue, Mar 9, 8 pm, 2010

SHELL THEATRE • Dow Centennial Centre • 8700 • 84 St, Fort Saskatchewan • 780-992-6400 • fortsask.ca • Fort Saskatchewan music Festival Gala concert; Mar 21, 2010 • Tickets available at the Dow Centre ticket outlet, and TicketMaster

UNIVERSITY OF ALBERTA DEPARTMENT OF MUSIC • 780-492-3611 • music@ualberta.ca • Convocation Hall, Arts Bldg: Music at Convocation Hall Kilburn Memorial Concert: Janina Fialkowska (piano) All Chopin – Chopin 200th Anniversary; Mon, Mar 1, 8 pm, 2010; Tickets: \$20 (adult)/\$15 (senior)/\$10 (student) • Salute to the Bands: U of A and Grant MacEwan College Jazz Bands, Tom Dust and Raymond Baril, directors; Wed, Mar 3, 8 pm, 2010; Tickets: \$15 (adult)/\$10 (senior/student) • Alberta Honor Band, Angela Schroeder (conductor); Sat, Mar 20, 7 pm, 2010; Tickets: \$15 (adult)/\$10 (senior/student) • University Symphony Orchestra, Tanya Prochazka (conductor) performs the Elgar Introduction and Allegro for solo string quartet and string orchestra, Opus 47; Sun, Mar 21, 8 pm, 2010; Tickets: \$15 (adult)/\$10 (senior/student) • Magdalena Adamek (piano) performs Chopin 24 Preludes, Op.28; Mon, Mar 22, 12 pm, 2010; Free admission • Middle Eastern and North African Music Ensemble, Michael Frishkopf, director; Thu, Mar 25, 7:30 pm, 2010; Tickets: \$10 (adult)/\$5 (student) • Indian Music Ensemble, Sharmila Mathur, director; Fri, Mar 26, 7:30 pm, 2010; Tickets: \$10 (adult)/\$5 (student) • West African Music Ensemble, Robert Kpogo, director; Sat, Mar 27, 7:30 pm, 2010; Tickets: \$10 (adult)/\$5 (student) • University of Alberta Madrigal Singers, Leonard Ratzlaff (conductor); Sun, Mar 28, 2 pm, 2010; Tickets: \$15 (adult)/\$10 (senior/student) • Winspear Centre: Symphonic Wind Ensemble, Angela Schroeder (conductor); Mon, Mar 29, 8 pm, 2010 • Tickets: \$15 (adult)/\$10 (senior/student) • Tickets available at the door (cash only) or advance at the U of A Students' Union InfoLink desks: located in HUB, SUB, CAB and ETLIC

UNIVERSITY OF ALBERTA MIXED CHORUS • Winspear Centre, 9720 • 102 Ave • UAMC 66th Annual Concert: 66th Annual Spring Concert will also feature the University of Alberta Faculty of Education Handbell Ringers • Sat, Mar 20, 8 pm, 2010 • Ticket information to be announced Jan 2010

April 2010

ART GALLERIES/MUSEUMS: APR 2010

GALLERY AT MILNER • Stanley A. Milner Library 7 Sir Winston Churchill Sq • 780-496-7030 • epl.ca click visit your library • Show Off: an Open Submission Teen Art Show. For information phone 780-944-7960 • Apr 1 – Apr 30, 2010

HARCOURT HOUSE • 3rd Fl, 10215 • 112 St • 780-426-4180 • harcourthouse.ab.ca • Main Gallery: The Effect of Gamma Rays on the Man-in-the-Moon Mangold: Mural sized, digital prints and wall projections by Muklos Legrady • Front Rooms: An interactive installation by Jaynus O'Donnell presenting humorous elements that examine the transmission of knowledge • Mar 25 – Apr 24, 2010; Opening reception: Mar 25, 7 – 10 pm • Main Gallery: Paintings by Mitchel Smith and Sheila Luck, curated by Peter Hyde • Apr 29 – Jun 5, 2010; Opening reception: Apr 29, 7 – 10 pm

HARRIS-WASSE GALLERY-Red Deer • Sun-works, 4924 Ross St, Red Deer • 403-346-8937 • *Geography of Things*: Sculpture by Ellen Dick; until Apr 2, 2010 • *Nightmares*: Drawings and prints by Julian Best; Apr 12 – May 14, 2010

JEFF ALLEN GALLERY • Strathcona Place Senior Centre, 10831 University Ave • 780-433-5807 • seniorcentre.org • Photography by Pat Nearingburg • Apr 6 – 28, 2010 • Opening reception: Apr 7, 6:30 – 8:30 pm

LOFT GALLERY • A. J. Ottewell Arts Centre, 590 Broadmoor Blvd, Sherwood Park • 780-922-6324 • Open Thu 5 – 9 pm; Sat 10 am – 4 pm • The Art Society of Strathcona County's gallery, artwork is changed on approximately eight week rotations, and the gallery includes a small gift shop of artist made items

MCMULLEN GALLERY • U of A Hospital, 8447 112 St • 780-407-7152 • Molten Meditation: Heads, Joints, and other objects made with lampworked heads, created by members of the Aurora Borealis Fiddlers • Apr 27 – Jun 6, 2010 • Opening reception: Apr 1st, 2010

MCPAG • Multicultural Centre Public Art Gallery, 5411 • 51 St, Stony Plain • 780-963-2777 • Paintings by Milos Hajek; Mar 26 – Apr 27, 2010; Opening reception: Sun, Mar 28, 2010 • Sculpture by Cesar Alvarez; Apr 29 – May 26, 2010; Opening reception: Sun, May 2, 2010

SNAP GALLERY • 10309 • 97 St • 780-423-149 • snapartists.com • Main Gallery: *Landscapes series* by Wojciech Kubrakiewicz; Feb 25 – Apr 10, 2010; Opening reception: Thu, Feb 25, 7 – 9 pm • Main and Studio Gallery: Belfast Print Workshop (Northern Ireland) Membership exhibition at SNAP as curated by SNAP Apr 15 – May 29, 2010; Opening reception: Thu, Apr 15, 7 – 9 pm

VAAA GALLERY • 3rd Floor, 10215 • 112 St • 780-421-1731/1.866-421-1731 • va22artblog.com • *Nature Forms*: By Leona Olausen and Marcia Schmidt; Mar 25 – Apr 24, 2010; Opening reception: Mar 25, 7 – 9 pm • *Escapes*: Travel inspired artworks by fibre artists, Ann Haessel and Judith Martin; Apr 29 – Jun 6, 2010; Opening reception: Apr 29, 7 – 9:30 pm

COMEDY: APR 2010

MACLAB CENTRE • 4308 • 50 St, Leduc • 780-980-1866 • maclabcentre.com • Lorne Elliot • Apr 10, 8 pm, 2010 • Tickets: \$27 (adult)/\$22 (student, senior) • Tickets available at TIX on the Square, Leduc Recreation Centre

SHELL THEATRE • Dow Centennial Centre • 8700 • 84 St, Fort Saskatchewan • 780-992-6400 • fortsask.ca • Lorne Elliot • Wed, Apr 7, 7:30 pm, 2010 • Tickets: \$29.50 (adult)/\$27.50 (senior/student)/\$5 eyeGO • Tickets available at the Dow Centre ticket outlet, and TicketMaster

DANCE: APR 2010

ALBERTA BALLET • Jubilee Auditorium, 11455 • 87 Ave • albertaballet.com • *The Seven Deadly Sins and Songs of a Wayfarer*, choreography by Yulachi Hutton in collaboration with Edmonton Opera with the Edmonton Symphony Orchestra • Apr 9 – 10, 2010 • Tickets at Alberta Ballet box office 780-428-6839 ext. 1 TicketMaster; 2009-2010 4 pack season starts at \$52, 3 pack starts at \$114

HORIZON STAGE • 1001 Calahoo Rd, Spruce Grove • 780-962-8995 • Dance Company Sursaut: *At Nightfall* • Sat, Apr 10, 3 pm, 2010 • Single Tickets: \$15 Family Matinee Packages: \$45 (4 shows), \$35 (3 shows) • Tickets available at the Horizon Stage box office and TicketMaster

MILE ZERO DANCE • The Landing Pad, #201 10923 • 101 St • 780-424-1573 • milezerodance.com International Dance Day: Events TBA • Apr 29, 2010

FILM: APR 2010

STANLEY A. MILNER LIBRARY • 7 Sir Winston Churchill Sq • Centre for Reading and the Arts Department • epl.ca • From Books to Film: Weekly showings of films adapted from books • Every Fri at 2 pm

LITERARY: APR 2010

EDMONTON POETRY FESTIVAL • Various venues through Edmonton • edmontonpoetryfestival.com • Cafe readings, Blink Poetry night, special guest school visits and many other events • Apr 22 – 25, 2010

STANLEY A. MILNER LIBRARY-WRITERS CORNER • Main Floor, 7 Sir Winston Churchill Sq • 780-496-7000 • EPL's Writer in Residence hosts a friendly and supportive gathering with a different guest author each month to answer your questions and offer advice • Last Sun of each month at 1:30 pm

T.A.L.E.S. CONCERTS • India Grill Restaurant, 4620 • 99 St • talesstorytelling.com • Spicy Tales • Fri Nov 27, 7:30 pm, 2009 • Tickets: \$37.50 (including Storytelling Concert and Indian Buffet) available in advance at 780-932-4409, and at the door

T.A.L.E.S. MONTHLY STORYTELLING CIRCLE • City Arts Centre, 10943 • 84 Ave • 780-932-4409 • tales-storytelling.com • T.A.L.E.S. Monthly Storytelling Circle Tell stories or come to listen; and Fri each month • Until Jun, 8 pm; \$3 (free first time)

T.A.L.E.S. STORY CAFÉ SERIES • Rosie's Bar and Grill, 10475 • 80 Ave • 780-932-4409 • talesstorytelling.com • The first Thu of the month, there is an open mic opportunity • Café Theme: Feast of Laughter; Apr 1, 2010 • Runs Sep, 2009 – Jun, 7 – 9 pm, 2010 • Pay what you will (\$6 minimum)

THEATRE: APR 2010

ANNIE MAE'S MOVEMENT • Studio Theatre, Timms Centre for the Arts, U of A, 87 Ave, 112 St • drama.ualberta.ca/studiotheatre.cfm • By Yvette Nolan, directed by Jessica Abdallah, MFA Directing candidate

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SPEECH AND DEBATE • ... 10329 - 83 Ave • 780.471.1566 • northernlighttheatre.com • Stephen Karam's dark comedy about three teenage ... grappling with sexual secrets who are drawn ... 7:30 pm, 2010, except Mon; Sat pay-what-you-can ... Tickets/subscriptions available at northern- ...

THEATRESPORTS • Varscona Theatre, 10329 - 83 Ave • 780.433.3399 • rapidfiretheatre.com • Rapid Fire Theatre presents the 30th season of Theatresports every Fri night at 11 pm • Sep 18, 2009 - Jul 30, 2010 • \$10 (door), adv at TIX on the Square

ARDEN THEATRE • 5 St Anne St, St Albert • ... 7:30 pm, 2010; Tickets: \$32 • Tom Russell • Apr 16, 7:30 pm, 2010; Tickets: \$32

PHILLY HONKOLK CLUB • ... April 9, 7 pm (door), 8 pm (show), 2010 • Tickets ...

HORIZON STAGE • 1001 Calahoo Rd, Spruce Grove • ... Arrogant Worms; Apr 23 - 24, 7:30 pm, 2010, Tickets: \$35

NORTHERN BLUEGRASS CIRCLE MUSIC SOCIETY • ... (Vancouver Island) fcow.net • Sat, Apr 24, 7:30 pm (door), ... non-members) • Tickets available at tixontheSq.ca. 1.877.888.1757, Acoustic Music Shop, Myhre's Music, door

NORTHERN LIGHT FOLK CLUB • northern- ... Queen Alexandra Community Hall, 10425 University Ave • Michael Jerome Brown; Sat, Apr 3, ... Royal Alberta Museum, 12845 - 102 Ave • Dougie MacLean; Sat, Apr 24, 2010; Tickets: \$25 at TIX on the Square, Acoustic Music, Myhre's Music • Season tickets: \$225 (8 ticket pkg-may include multiple tickets to same show-excludes Homefest); tickets available for all

MUSIC: APR 2010

ALBERTA BAROQUE ENSEMBLE • Robertson- ... quet with Elizabeth Koch (flute), Dianne New, ... 25, 3 pm, 2010 • Subscription: \$115 (with Chamber ... Treasures, adult: \$95 (with Chamber Music Treasures ... student) available at the Gramophone, TIX on the

EDMONTON OPERA • ... conductor James Meena and director Brian Deednick; ... Seven Deadly Sins; Edmonton Opera and Alberta Ballet ... Mahler and Kurt Weill, choreographers Emu Molnar ... Brian Deednick and conductor Peter Dala in launching ... Subscriptions available at edmontonopera.com

EDMONTON RECITAL SOCIETY Holy Trin- ... edmontonrecital.com • Emerging artist concert recital with pianist Jason Cutmore • Apr 18, 3 pm, 2010 •

EDMONTON SYMPHONY ORCHESTRA • Winspear Centre, 9720 - 102 Ave • Sandi Patty: Hymns of Faith and Songs of Inspiration; Tue, Apr 13, 7:30 pm, 2010 • A Chorus of Hits: Jack Everly (conductor); Apr ...

GREENWOOD SINGERS • All Saints' Anglican Cathedral, 10035 - 103 St • 780.426.1757 • Green- ... Singers ...

PIANS TO YOUR HEALTH CONCERTS • Bernard Snell Auditorium foyer, Walter Mackenzie Health Sciences Centre, U of A Hospital • UCalgary String Quartet • Wed, Apr 18, 5 pm, 2010 • Free

PRO CORO CANADA • Winspear Centre, 9720 ...

Deutsches Requiem) • Fri, Apr 2, 7:30 pm, 2010

RICHARD EATON SINGERS • Winspear Centre, 9720 - 102 Ave • 780.428.1414 • richardeatonsingers.com • A Chorus of Hits: A program of choral favourites, including the Hallelujah Chorus, O Fortuna, the Humming Chorus and tunes from Broadway. With the Edmonton Symphony Orchestra, Jack Everly (conductor) • Apr 16 - 17, 8 pm, 2010

UNIVERSITY OF ALBERTA DEPARTMENT OF MUSIC • Convocation Hall, Arts Bldg • 780.492.3611 • music@ualberta.ca • Concert Choir, Evelyn Pfeifer (conductor); Fri, Apr 9, 8 pm, 2010; Tickets: \$15 (adult)/\$10 (senior/student) • Music at Convocation Hall: Music of Today: Guillaume Tardif (violin), William Street (saxophones), Roger Admiral (piano) featuring U of A faculty composers Howard Bashaw, Mark Hannesson, Garth Hobden, Andriy Talpash, and Scott Smallwood; Sat, Apr 10, 8 pm, 2010; Tickets: \$20 (adult)/\$15 (senior)/\$10 (student) • Concert Band, Wendy Grasdahl (conductor); Sun, Apr 11, 2 pm, 2010; Tickets: \$15 (adult)/\$10 (senior/student) • Tickets available at the door (cash only) or advance through the U of A Students' Union InfoLink desks: located in HUB, SUB, CAB and ETL

May 2010

GALLERY AT MILNER • Stanley A. Milner Library 7 Sir Winston Churchill Sq • 780.496.7030 • epl.ca click visit your library • Prairie Abstract: acrylic paintings by Hamilton Knsta • May 3 - May 28, 2010

HARCOURT HOUSE • 3rd Fl, 10215 - 112 St • 780.426.4180 • harcourthouse.ab.ca • Main Gallery: Paintings by Mitchel Smith and Sheila Luck, curated by Peter Hide • Apr 29 - Jun 5, 2010; Opening reception: Apr 29, 7 - 10 pm

HARRIS WATKE GALLERY • Sunworks, 4924 Ross St, Red Deer • 403.346.8937 • Nightmares: Drawings and prints by Jillian Best; Apr 12 - May 14, 2010 • Ceramics by Susan Greenbank; May 24 - Jun 25, 2010

JEFF ALLEN GALLERY • Strathcona Place Senior Centre, 10831 University Ave • 780.433.5807 • senior-centre.org • Watercolours and mixed media by Joyce Bjerke • May 4 - May 26, 2010 • Opening reception: May 12, 6:30 - 8:30pm

LOFT GALLERY • A. J. Ottewell Arts Centre, 590 Broadmoor Blvd, Sherwood Park • 780.922.6324 • Open Thu 5 - 9 pm; Sat 10 am - 4 pm • Student Art Show, Competition and Sale: The Art Society of Strathcona County's annual student art show • May 7 - 8, 2010, Fri night reception with student artists in attendance and presentation of awards

MCMULLEN GALLERY • U of A Hospital, 611 112 St • 780.407.7152 • Molten Meditation: Beads, jewelry and other objects made with lampworked beads created by members of the Aurora Borealis Fireflies • Mar 27 - Jun 6, 2010

MCPAG • Multicultural Centre Public Art Gallery, 5411 - 51 St, Stony Plain • 780.963.2777 • Sculpture by Cesar Alvarez; Apr 29 - May 26, 2010; Opening reception: Sun, May 2, 2010 • High Art: Artworks by High school students; May 28 - Jun 16, 2010

PROFILES PUBLIC ART GALLERY • ... ron St, St Albert • 780.460.4310 • The Colours Within Artworks by Gail Echlin, Angela Grootelaar, Lynn ... Energy XIV: Artworks by St. Albert High Schools; May 6 - 29, 2010 • St. Albert Art Walk: art Thu in May, 6 - 9

SNAP GALLERY • 10309 - 97 St • 780.423.149 • www.snapartists.com • Main and Studio Gallery: Belfast Print Workshop (Northern Ireland): Membership exhibition at SNAP as curated by SNAP • Apr 15 - May 29, 2010 • Opening reception: Thu, Apr 15, 7 - 9 pm

VASA GALLERY • ... 780.421.1731/1.866.421.1731 • vasaartblog.com • Escapes: Travel inspired artworks by fibre artist Ann Haessel and Judith Martin • Apr 29 - Jun 6, 2010 • Opening reception: Apr 29, 7 - 9:30 pm

DANCE: MAY 2010

ALBERTA BALLET • Jubilee Auditorium, 11455 - 87 Ave • ... Grand-Maitre • May 11 - 12, 2010 • Tickets at Alberta ... 2010 4 pack season starts at \$154; 3 pack starts at \$124

MILE ZERO DANCE • ... • milezerodance.com • Dance-a-Thon Fundraiser • May 29, 2010

FILM: MAY 2010

STANLEY A. MILNER LIBRARY • 7 Sir Winston Churchill Sq • Centre for Reading and the Arts Depart-

ment • epl.ca • From Books to Film: Weekly showings of films adapted from books • Every Fri at 2 pm

LITERARY: MAY 2010

STANLEY A. MILNER LIBRARY-WRITERS' CORNER • Main Floor, 7 Sir Winston Churchill Sq • 780.496.7000 • EPL's Writer in Residence hosts a friendly and supportive gathering with a different guest author each month to answer your questions and offer advice • Last Sun of each month at 1:30 pm

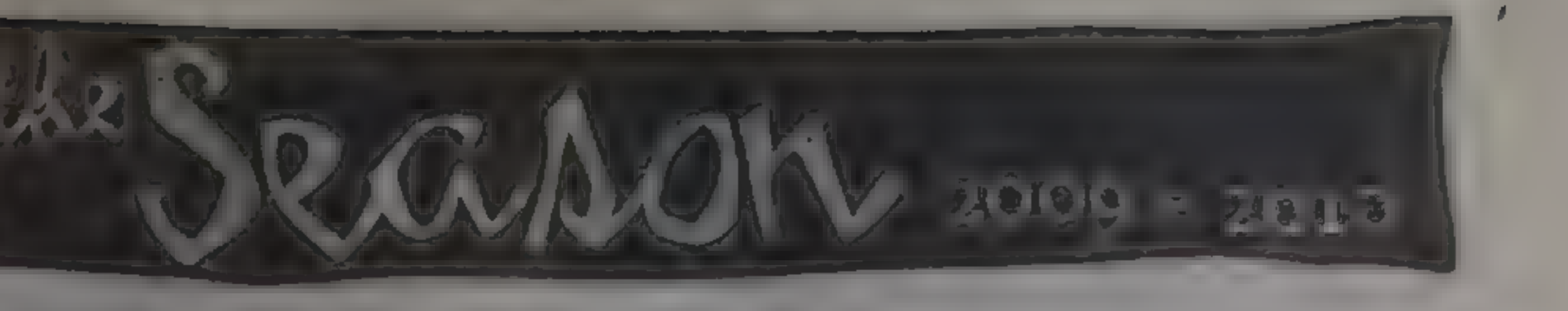
T.A.L.E.S. MONTHLY STORYTELLING CIRCLE • City Arts Centre, 10943 - 84 Ave • 780.932.4409 • talesstorytelling.com • T.A.L.E.S. Monthly Storytelling Circle: Tell stories or come to listen; and Fri each month • Until Jun, 8 pm; \$3 (free first time)

T.A.L.E.S. STORY CAFÉ SERIES • Rosie's Bar and Grill, 10475 - 80 Ave • 780.932.4409 • talesstorytelling.com • The first Thu of the month, there is an open mic opportunity • Café Theme: Wild Women; May 6, 2010 • Runs Sep, 2009 - Jun, 7 - 9 pm, 2010 • Pay what you will (\$6 minimum)

THEATRE: MAY 2010

ARE WE THERE YET? • Touring to Alberta Grade 9 Students • concretetheatre.ca • By Jane Heather, directed by Miekio Ouchi • Mar 21 - May 14, 2010 • 780.439.3905 or bookings@concretetheatre.ca to book

AS YOU LIKE IT • Citadel Maclab Theatre, 9828 - 101A Ave • 780.426.4812 • Main Stage Series: A romantic comedy by William Shakespeare presented by the



Citadel/Banff Centre Professional Theatre Program • Apr 17 - May 9, 2010

BUDDY THE BUDDY HOLLY STORY • Mayfield Dinner Theatre, 16615 - 109 Ave • 780.483.4051/1-877-529-7829 (toll free) • mayfieldtheatre.ca • Buddy Holly was killed at the age of 22, leaving behind a legacy of over 30 timeless hits. Now, fifty years later, the story of Buddy Holly is rocking audiences • Apr 23 - Jun 27, 2010 • Season Tickets: Wed/Thu/Sun Eve: \$355 (Hollywood)/\$309 (Broadway); Fri/Sat Eve: \$379 (Hollywood)/\$345 (Broadway); Sun Brunch: \$305 (Hollywood)/\$259 (Broadway); Wed Brunch/Tue Evening: \$265 (Hollywood)/\$219 (Broadway)

CHIMPROV • Varscona Theatre, 10329 - 83 Ave • 780.433.3399 • rapidfiretheatre.com • Rapid Fire Theatre's improv show featuring some of Edmonton's hottest comedy troupes every Sat, 11 pm, except for the last Sat of each month • Sep 19 - Jun 12, 2010 • \$10 (door); adv at TIX on the Square

DIE-NASTY • Varscona Theatre, 10329 - 83 Ave • 780.433.3399 • Live improvised soap opera directed by Dana Andersen • Every Mon, 8 pm • Oct 19, 2009 until the last Mon in May, 2010

DISNEY'S BEAUTY AND THE BEAST • Citadel Shodor Theatre, 9828 - 101A Ave • 780.426.4812 • Robbins Family Series: Music by Alan Menken, lyrics by Howard Ashman and Tim Rice, book by Lin- ... Woolverton, directed by Bob Baker. Recommended for children 5 years of age and up • May 1 - 30, 2010

THE DROWNING GIRLS • Citadel Rice Theatre 9828 - 101A Ave • 780.426.4812 • Citadel Rice Theatre Series: A presentation of Bent Out of Shape Productions by Beth Graham, Charlie Tomlinson, Daniela Vlasakic, directed by Charlie Tomlinson. Three wealthy women, each seduced, wed, injured, and slain by the same man. Intended for mature audiences. Content and language may not be suitable for all patrons • Apr 10 - May 2, 2010

DRY THE RAIN • La Cite Francophone 8627 - 91 St • 780.477.5955 • workshopwest.org • Workshop West Theatre, by Mark Stubbings. A funny poignant piece about an irreverent, elderly couple grappling with the challenges of moving into a 'home' • Apr 23 - May 2, 2010 • Season Subscriptions: Big Deal Pass. See both mainstage shows and all of the Canoe Theatre Festival for \$90 (Student/Senior \$70). Early Bird Subscription. Until August 31 refer two friends who buy a Big Deal Pass and get 25 percent off your pass. Fourmore Flex

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Courtesy of

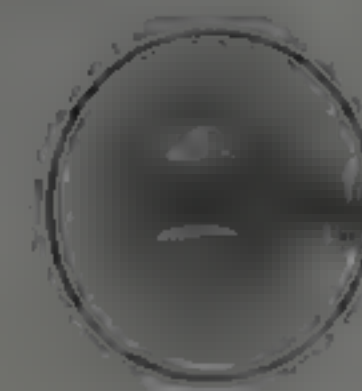
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your guide for all the season's events, easily found!

...to the main stage shows
...Student, Senior: \$60; call
...rehearsal planet net, workshopwest
CRADLE TO STAGE • Walderdale Play-
... 780.435.2845 • walterdaleplay-
... One Acts • May 19 – 29, 2010 •
... in the Square
THE GOOD WOMAN OF SETZUAN • Studin
... Arts 11 of A, 87 Ave, 112 St
... by Bertolt Brecht
... Nuala Brecht's theatric
... the different
... in any economic system
... May 15 – 22, 2010, Matinee
... 3, Sun available at the Timms box
... performance, advance tickets
... at TIX on the Square

MALET • 1001 1001 1001 1001
... The Human Players • May 14-15
... 1001 1001 1001 1001
... 1001 1001 1001 1001

WHO LYNCH • The Living Room Play
... 1001 1001 1001 1001
... by John Chinn • A broad satirical
... the twisted causes of North American and
... in the burba • Apr 22 – May 8,
... 780.454.0583

THE LIARS • Shadow Theatre, Varscona, 10329 –
83 Ave • 780.434.5564 • shadowtheatre.org • A world
premiere by Jocelyn Ahlf, directed by John Hudson
• Audrey and Simon are invited to dinner with their
best friends Gaby and Adam. Before they know it,
Gaby and Adam are dragged into a series of domestic
disputes which grow more outrageous. So starts
... a place that no sane person
... someone else's business •
... Subscriptions: Premium Pass
(admission to any performance of each production):
... Preferred Pass (admission to any performance of each
... Matinee Pass: \$55; Preview Pass (valid on the preview
... mission to any performance of three productions):
\$65 • Subscriptions available at shadowtheatre.org;
email shadowtheatre@interbaun.com; 780.434.5564.
TIX on the Square

OH SUSANNAI • Varscona Theatre, 10329 • 83
Ave • 780.433.3399 • varsconatheatre.com/ohsussanna •
The Euro-style Variety Spectacle, hosted by Susanna
Patchouli and Eros, God of Love! Laugh! Musci!
Cocktail! • Sat, May 29, 11 pm, 2010 • Tickets: available
at the door starting at 10:30 pm

TCHEKHOV • L'UnitéThéâtre, La Cité francophone,
8627 • 91 St • 780.469.8400 • lunitheatre.ca • One-act
comedy featuring scenes taken from Russian play-
wright Anton Tchekhov • May 13 – 16, 2010 • Tickets:
\$24 (adult)/\$20 (senior)/\$15 (student) available at TIX on
the Square • Season subscriptions are available at La
Librairie Le Carrefour, and L'UnitéThéâtre

THEATRESPORTS • Varscona Theatre, 10329 • 83
Ave • 780.433.3399 • rapidfiretheatre.com • Rapid Fire
Theatre presents the 30th season of Theatresports
every Fri night at 11 pm • Sep 18, 2009 – Jul 30, 2010 •
\$10 (door); adv at TIX on the Square

JUNE 2010

NORTHERN LIGHT FOLK CLUB • Queen
Alexandra Community Hall, 10425 University Ave •
northernlightsfcc.ca • Kim Beggs • Sat, May 1 • Tickets:
\$18 at TIX on the Square, Acoustic Music, Myhre's Mu-
sic on sale for all shows by the end of August; Season
tickets: \$25 (8 ticket pkg-may include multiple tickets
to same show-excludes Homefest); tickets available for
all shows by the end of August

L MUSIC: MAY 2010

CANTILON CHOIRS • McDougall United Church,
10025 • 101 St • 780.732.2262 • cantilonchoirs.ca • 10th
Anniversary Spring Concert • Sun, May 2, 3 pm, 2010

DA CAMERA SINGERS • First Baptist Church,
1001 1001 1001 1001 • Wild Bells • Featuring Spinter
• Chamber Choir from Calgary • Sun, May 9, 1 pm, 2010
• Tickets: 2nd • 1001 1001 1001 1001 • Tickets available at TIX
on the Square

EDMONTON RECITAL SOCIETY • Alberta Col-
lege, Macdonald Hall, 10005 Macdonald Dr • 780.264.2844
• edmontonrecitalsociety.com • Main Series: Musician-born
... May 23, 11 pm, 2010 • Tickets:
... 1001 1001 1001 1001 • Tickets available at TIX
on the Square

EDMONTON SYMPHONY ORCHESTRA
• Winspear Centre, 9720 • 102 Ave • Lara St John
Play • 1001 1001 1001 1001 • (conductor): Lara St
John • May 1, 4 pm, 2010 • Symphony for
Kids • Mozart, Haydn • Lucas Waldin (conductor),
... special guest, for ages 5-12,
... 1001 1001 1001 1001 • Dawn Upshaw sings Schubert,
... Dawn Upshaw (soprano)

Sat, May 15, 8 pm, 2010 • Classics of the Silver
Screen: Robert Bernhardt (conductor) Kathleen Brett
(soprano); Thu, May 20, 8 pm, 2010 • Echoes from
the Baroque: William Eddins (conductor), Jeremy
Spurgeon (organ); Wed, May 26, 7:30 pm, 2010 • Late
Night Paris: William Eddins (piano, conductor), Lucas
Waldin (conductor); Fri, May 28, 9:30 pm, 2010 • Paris
San Charm: William Eddins (conductor/piano), Nora
Burnham (harp); Sun, May 30, 2 pm, 2010 • Season
subscriptions available on Tue, Aug 18, 10 am, 2009

EKO SINGERS • TransAlta Bus Barns, 10330 • 84 Ave
• ekosingers.com • EKOS Canada/Cuba "Latin Fiesta"
• Sat, May 15, 8 pm; Sun, May 16, 2 pm, 2010

NORTHERN HARMONY 2010 • MacLab
Theatre, 9828 • 101A Ave, Shodor Alley
• 780.980.8866 • northernharmony.ca • Canada's longest-
running a cappella festival • May 29, 7:30 pm, 2010

RICHARD EATON SINGERS • West End Chris-
tian Reformed Church, 10015 • 149 St • 780.428.1414 •
richardeatonsingers.com • A Canadian Landscape: A
program of music written by Canadian composers,
including Stephen Chatman, Eleanor Daley, Imant
Raminsh, Mark Sirett and Healey Willan. Leonard
Ratcliff (conductor) • Sat, May 22, 8 pm, 2010

SUNDAYS AT 3 • First Presbyterian Church, 10025-
105 St • Organist Aaron Tan, Winner of the 2009 RCO
National Organ Playing Competition, concludes the
Sundays at 3 season • Sun, May 2, 3 pm, 2010 • Tickets:
\$15 at TIX on the Square

June 2010

ART GALLERIES/MUSEUMS: JUN 2010

FRINGE GALLERY • 10516 Whyte Ave, bsmt of
the Paint Spot • 780.432.0240 • Artworks by Nagnruch
Sharifi • Through Jun

GALLERY AT MILNER • Stanley A. Milner
Library, 7 Sir Winston Churchill Sq • 780.496.7030 • epl-
ca click visit your library • Aboriginal Teen Art Show:
presented by The Edmonton Public School Board; Jun
1 – Jun 17, 2010 • The Works Art and Design Festival:
Jun 18 – Jul 2, 2010

HARCOURT HOUSE • 3rd Fl, 10215 • 112 St •
780.426.4180 • harcourthouse.ab.ca • Main Gallery:
Paintings by Mitchel Smith and Sheila Luck, curated
by Peter Hide • Apr 29 – Jun 5, 2010; Opening recep-
tion: Apr 29, 7 – 10 pm • Main Gallery: 22nd Annual
Member's Show and Sale; Jun 17 – Jul 17, 2010; Open-
ing reception: Jun 18, 6:30 – 10 pm • Annex: 18th Art
Nude Exhibition: A selection of figure-based drawings,
paintings and sculpture; Jun 17 – 26, 2010; Opening
reception: Jun 17, 6:30 – 10 pm • Special Events: Open
Studios and Solstice BBQ; Jun 17, 6:30 pm

HARRIS-WARKE GALLERY-Red Deer • Sun-
works, 4924 Ross St, Red Deer • 403.346.8937 • Ceramics
by Susan Greenbank; May 24 – Jun 25, 2010

JEFF ALLEN GALLERY • Strathcona Place Senior
Centre, 10831 University Ave • 780.433.5807 • senior-
centre.org • Watercolours by the Infusion Group; Jun
1 – 23, 2010; Opening reception: Jun 9, 6:30 – 8:30 pm
• Watercolours by Karen Bishop; Jun 29 – Jul 28, 2010;
Opening reception: Jul 7, 6:30 – 8:30 pm

LOFT GALLERY • A. J. Ottewell Arts Centre, 590
Broadmoor Blvd, Sherwood Park • 780.922.6324 • Open
Thu 5 – 9 pm; Sat 10 am – 4 pm • Student Art Show,
Competition and Sale: The Art Society of Strathcona
County's annual student art show • May 7 – 8, 2010,
Fri night reception with student artists in attendance
and presentation of awards

MCMULLEN GALLERY • U of A Hospital, 8440 • 112
St • 780.407.7152 • Molten Meditation; Beads, jewelry and
other objects made with lampworked beads created by
members of the Aurora Borealis Fireshr; Mar 27 – Jun 6,
2010 • 1001 1001 1001 1001 • 1001 1001 1001 1001
works and poetry by Michelle Lavoie; Jun 22 – Aug 15,
2010

MCPAG • Multicultural Centre Public Art Gallery,
5411 • 51 St, Stony Plain • 780.963.2777 • Artworks by
works by High School students; May 15 – 11, 2010 •
Artworks by the Meeting Point Artist Association; Jun
18 – Jul 20, 2010 • Opening reception: Jun 18, 2010

PROFILES PUBLIC ART GALLERY • 19 Perron
St, St Albert • 780.460.4310 • Shifting Patterns: Aaron
Paquette, guest curator, Aboriginal Youth Artist Exhi-
bition • Jun 3 – Jul 3, 2010 • St. Albert Art Walk 1st Thu of
Jun 6 – 9 pm, 2010

VAAA GALLERY • 3rd Floor, 10215 • 112 St •
780.421.1731 • 1.866.421.1731 • vaaartblog.com • Di-
versity 2010: Part of the Works Festival, Visual Arts
Alberta's 9th annual juried membership show; Jun
17 – Jul 17, 2010; Opening reception: Jun 17, 6 – 10 pm
• Open Photo 2010: Third annual juried photography
exhibition and competition; Jul 8 – Sep 29, 2010;
Opening reception: Jul 8, 6 – 8 pm at the Kaasa Lobby
Gallery in the Jubilee Auditorium • Alberta Wide 2010:
Artworks by the membership of the ACACA; Jul 29 – Aug 28,
2010; Opening reception: Jul 29, 7 – 9:30 pm

THE WORKS ART AND DESIGN FESTIVAL
• Sir Winston Churchill Sq • 780.426.2222, ext 1 • the-
works.ab.ca • 25th Anniversary • Jun 25 – Jul 7, 2010

DANCE: JUN 2010

FAVA • The Film and Video Arts Society, Al-
berta • Metro Cinema, 9828 • 101A Ave Zeidler Hall
• 780.429.1671 • FAVA Freshworks Screening: FAVA
Freshworks is an on-going partnership between FAVA
and Metro Cinema, providing local media artists an
opportunity to screen their work • Jun 10, 7 pm, 2010 •
Tickets: \$8 (FAVA members)/\$10 (general)

FILM: JUN 2010

STANLEY A. MILNER LIBRARY • 7 Sir Winston
Churchill Sq • Centre for Reading and the Arts Depart-
ment • epl.ca • From Books to Film: Weekly showings
of films adapted from books • Every Fri at 2 pm

LITERARY: JUN 2010

STANLEY A. MILNER LIBRARY-WRITERS' CORNER • Main Floor, 7 Sir Winston Churchill
Sq • 780.496.7000 • EPL's Writer in Residence hosts a
friendly and supportive gathering with a different
guest author each month to answer your questions and
offer advice • Last Sun of each month at 2:30 pm

T.A.L.E.S. MONTHLY STORYTELLING CIRCLE
• City Arts Centre, 10943 • 84 Ave • 780.932.4409 • tales-
storytelling.com • T.A.L.E.S. Monthly Storytelling Circle:
Tell stories or come to listen; and Fri each month •
Until Jun, 8 pm; \$3 (free first time)

T.A.L.E.S. STORY CAFÉ SERIES • Rosie's Bar
and Grill, 10475 • 80 Ave • 780.932.4409 • talesstorytel-
ling.com • The first Thu of the month, there is an open
mic opportunity • Café Theme: Aladdin's Cave; Jun 3,
2010 • Runs Sep, 2009 – Jun, 7 – 9 pm, 2010 • Pay what
you will (\$6 minimum)

THEATRE: JUN 2010

BUDDY! THE BUDDY HOLLY STORY
• Mayfield Dinner Theatre, 16615 • 109 Ave •
780.483.4051/1-877-529-7829 (toll free) • mayfieldthe-
atre.ca • Buddy Holly was killed at the age of 22,
leaving behind a legacy of over 30 timeless hits.
Now, fifty years later, the story of Buddy Holly is
rocking audiences • Apr 23 – Jun 27, 2010 • Season
Tickets: Wed/Thu/Sun Eve: \$355 (Hollywood)/\$309
(Broadway); Fri/Sat Eve: \$379 (Hollywood)/\$345
(Broadway); Sun Brunch: \$305 (Hollywood)/\$259
(Broadway); Wed Brunch/Tue Evening: \$265
(Hollywood)/\$219 (Broadway)

CHIMPROV • Varscona Theatre, 10329 • 83 Ave
• 780.433.3399 • rapidfiretheatre.com • Rapid Fire
Theatre's improv show featuring some of Edmonton's
hottest comedy troupes every Sat, 11 pm, except for
the last Sat of each month • Sep 19 – Jun 12, 2010 • \$10
(door); adv at TIX on the Square

IMPROVAGANZA • Mainstage venue: Varscona
Theatre, 10329 • 83 Ave; Secondary stages to be con-
firmed • 780.433.3399 • rapidfiretheatre.com • Rapid Fire
Theatre presents Edmonton's international comedy
festival with improv, stand-up and sketch comedy,
music and more; nightly at 8 pm (and Fri/Sat, 11 pm),
second stage shows at 8:30 pm (TBC) and Sat pay-what-
you-can matinees • Jun 16 – 26, 2010

LET THERE BE HEIGHT • Firefly Theatre • La
Cité Francophone, 8627 • 91 St • 780.242.4104 • Firefly's
Aerial Cabaret fundraiser featuring professional and
upcoming aerialists, special guest artists, and a silent
auction • Jun 12, 7 pm (door), 8 pm (show) • Tickets: \$30
everyone available at TIX on the Square

THE LIARS • Shadow Theatre, Varscona, 10329 –
83 Ave • 780.434.5564 • shadowtheatre.org • A world
premiere by Jocelyn Ahlf, directed by John Hudson
• Audrey and Simon are invited to dinner with their
best friends Gaby and Adam. Before they know it,
Gaby and Adam are dragged into a series of domestic
disputes which grow more outrageous. So starts
a comic journey into a place that no sane person
should ever willingly go – someone else's business
• May 27 – Jun 13, 2010 • Subscriptions: Premium
Pass (admission to any performance of each pro-
duction): \$80 (adult)/\$75 (student/senior)/\$40 (under
18); Preferred Pass (admission to any performance
of each production except Fri and Sat evenings):
\$65; Sun Matinee Pass: \$55; Preview Pass (valid on
the preview performance of each production): \$35
• 3-Pack Pass (admission to any performance of three
productions): \$65 • Subscriptions available at shad-
owtheatre.org; email shadowtheatre@interbaun.
com; 780.434.5564, TIX on the Square

NEXTFEST 2010 • Theatre Network, 10708 • 124 St
• 780.453.2440 • theatrenetwork.ca • A production of the
Nextfest Arts Company featuring theatre, dance, film,
visual art and music • Jun 3 – 13, 2010

SPROUTS NEW PLAY FESTIVAL FOR KIDS
• Stanley A. Milner Library Theatre, 7 Sir Winston
Churchill Sq • 780.499.9905 • concretetheatre.ca • Local
playwrights from diverse cultural backgrounds will
share their newest works in staged readings. Bring
a picnic lunch and enjoy storytelling, music, art and
theatre • all for kids • Jun 12 – 13, 2010 • Tickets: \$5 (all
tickets) available in advance at TIX on the Square or by
cash at the door



THEATRESPORTS • Varscona Theatre, 10329 • 83
Ave • 780.433.3399 • rapidfiretheatre.com • Rapid Fire
Theatre presents the 30th season of Theatresports
every Fri night at 11 pm • Sep 18, 2009 – Jul 30, 2010 •
\$10 (door); adv at TIX on the Square

CLASSICAL MUSIC: JUN 2010

EDMONTON SYMPHONY ORCHESTRA •
Winspear Centre, 9720 • 102 Ave • Cameron Carpenter;
William Eddins (conductor), Cameron Carpenter
(organ); Tue, Jun 1, 7:30 pm, 2010 • A Night at the
Oscars: William Eddins (conductor); Jun 4 – 5, 8 pm,
2010 • Marc-André Hamelin plays Shostakovich; Wil-
liam Eddins (conductor), Marc-André Hamelin (piano),
Robin Doyon (trumpet); Fri, Jun 12, 7:30 pm, 2010 •
Marc-André Hamelin plays Shostakovich; William
Eddins (conductor), Marc-André Hamelin (piano),
Robin Doyon (trumpet); Sat, Jun 12, 8 pm, 2010 • Season
subscriptions available on Tue, Aug 18, 10 am, 2009

July 2010

ART GALLERIES/MUSEUMS: JUL 2010

ART SOCIETY OF STRATHCONA COUNTY
• Salisbury Greenhouses, 5237 Range Rd 232, Sherwood
Park • 780.922.6324 • Salisbury Show and Sale: In sup-
port of SAFFRON • Jul 2010

GALLERY AT MILNER • Stanley A. Milner
Library, 7 Sir Winston Churchill Sq • 780.496.7030 • epl-
ca click visit your library • The Works Art and Design
Festival • Until Jul 2, 2010

HARCOURT HOUSE • 3rd Fl, 10215 • 112 St •
780.426.4180 • harcourthouse.ab.ca • Main Gallery:
Works based on the theme of cocooning by Sylvia
Ziemann • Jul 29 – Aug 28, 2010 • Opening reception:
Jul 29, 7 – 10 pm

HARRIS-WARKE GALLERY-Red Deer • Sun-
works, 4924 Ross St, Red Deer • 403.346.8937 • Drawings
by Rachel Evans • Jul 5 – Aug 6, 2010

JEFF ALLEN GALLERY • Strathcona Place Senior
Centre, 10831 University Ave • 780.433.5807 • seniorcen-
tre.org • Watercolours by Karen Bishop • Jun 29 – Jul 28,
2010 • Opening reception: Jul 7, 6:30 – 8:30 pm

MCMULLEN GALLERY • U of A Hospital, 8440 •
112 St • 780.407.7152 • Walden: An installation consisting
of large-scale works and poetry by Michelle Lavoie •
Jun 12 – Aug 15, 2010

MCPAG • Multicultural Centre Public Art Gallery,
5411 • 51 St, Stony Plain • 780.963.2777 • Artworks by The
Meeting Point Artist Association; Jun 18 – Jul 20, 2010;
Opening reception: Sun, Jun 20, 2010 • Watercolours
by Patricia Coulter; Jul 23 – Aug 25, 2010; Opening
reception: Sun, Jul 25, 2010 • Paintings by Christine
Wallewein; Aug 27 – Sep 22, 2010; Opening reception:
Sun, Aug 29, 2010

PROFILES PUBLIC ART GALLERY • 19 Perron
St, St Albert • 780.460.4310 • Shifting Patterns: Aaron
Paquette, guest curator, Aboriginal Youth Artist Exhi-
bition; Jun 3 – Jul 3, 2010 • Remains: Artworks by Deanna
Rowley and Arlene Westen Evans; Jul 8 – Jul 31, 2010 •
St. Albert Art Walk 1st Thu of Jul, 6 – 9 pm, 2010

VAAA GALLERY • 3rd Floor, 10215 • 112 St •
780.421.1731/1.866.421.1731 • vaaartblog.com • Di-
versity 2010: Part of the Works Festival, Visual Arts
Alberta's 9th annual juried membership show; Jun
17 – Jul 17, 2010; Opening reception: Jun 17, 6 – 10 pm
• Open Photo 2010: Third annual juried photography
exhibition and competition; Jul 8 – Sep 29, 2010;
Opening reception: Jul 8, 6 – 8 pm at the Kaasa
Lobby Gallery in the Jubilee Auditorium • Alberta
Wide 2010: Artworks by the membership of the
ACACA; Jul 29 – Aug 28, 2010; Opening reception: Jul
29, 7 – 9:30 pm

THE BEST LITTLE WHOREHOUSE IN TEXAS

• Walderdale Playhouse, 10322 • 83 Ave •
780.439.2845 • walderdaleplayhouse.com • Book by Larry
L. King and Peter Masterson, music and lyrics by Carol
Hall; directed by Kristen M. Finlay (Auditions: Apr
11 – 12, 2010) • Jul 7 – 17, 2010 • Tickets available at TIX
on the Square

OH SUSANNAI • Varscona Theatre, 10329 • 83
Ave • 780.433.3399 • varsconatheatre.com/ohsussanna •
The Euro-style Variety Spectacle, hosted by Susanna
Patchouli and Eros, God of Love! Laugh! Musci!
Cocktail! • Sat, Jul 3, 11 pm, 2010 • Tickets: available at

the door starting at 10:30 pm

THEATRESPORTS • Varscona Theatre, 10329 • 83
Ave • 780.433.3399 • rapidfiretheatre.com • Rapid Fire
Theatre presents the 30th season of Theatresports
every Fri night at 11 pm • Sep 18, 2009 – Jul 30, 2010 •
\$10 (door); adv at TIX on the Square

TUESDAYS WITH MORRIE • Mayfield Dinner
Theatre, 16615 • 109 Ave • 780.483.4051/1-877-
529-7829 (toll free) • mayfieldtheatre.ca • Jamie
Farr (MASH) stars in this story of Mitch, an
accomplished journalist, and Morrie, his former
college professor • Jul 9 – Aug 29, 2010 • Season
Tickets: Wed/Thu/Sun Eve: \$355 (Hollywood)/\$309
(Broadway); Fri/Sat Eve: \$379 (Hollywood)/\$345
(Broadway); Sun Brunch: \$305 (Hollywood)/\$259
(Broadway); Wed Brunch/Tue Evening: \$265
(Hollywood)/\$219 (Broadway)

August 2010

ART GALLERIES/MUSEUMS: AUG 2010

HARCOURT HOUSE • 3rd Fl, 10215 • 112 St •
780.426.4180 • harcourthouse.ab.ca • Main Gallery:
Works based on the theme of cocooning by Sylvia
Ziemann • Jul 29 – Aug 28, 2010 • Opening reception:
Jul 29, 7 – 10 pm

HARRIS-WARKE GALLERY-Red Deer • Sun-
works, 4924 Ross St, Red Deer • 403.346.8937 • Draw-
ings by Rachel Evans; Jul 5 – Aug 6, 2010 • The Burning
Project: Installation by Peter Allen; Aug 16 – Sep 17, 2010

JEFF ALLEN GALLERY • Strathcona Place Senior
Centre, 10831 University Ave • 780.433.5807 • seniorcen-
tre.org • Tip of The Brush: Artworks by the instructors
and students of Strathcona Place Senior Centre • Aug
4 – Sep 24, 2010

LOFT GALLERY • A. J. Ottewell Arts Centre, 590
Broadmoor Blvd, Sherwood Park • 780.922.6324 •
Open Thu 5 – 9 pm; Sat 10 am – 4 pm • The Art
Society of Strathcona County's gallery, artwork is
changed on approximately eight week rotations,
and the gallery includes a small gift shop of artist
made items

MCMULLEN GALLERY • U of A Hospital, 8440 •
112 St • 780.407.7152 • Walden: An installation consisting
of large-scale works and poetry by Michelle Lavoie;
Jun 12 – Aug 15, 2010 • Essence: The Language of Flow-
ers: Allison Argy-Burgess, Dawn Leblanc and Sharon
Moore-Foster's digital photographs, watercolors and
paintings; Aug 21 – Oct 24, 2010; Opening reception:
Aug 26, 2010

MCPAG • Multicultural Centre Public Art Gallery,
5411 • 51 St, Stony Plain • 780.963.2777 • Watercolours
by Patricia Coulter; Jul 23 – Aug 25, 2010; Opening
reception: Sun, Jul 25, 2010 • Paintings by Christine
Wallewein; Aug 27 – Sep 22, 2010; Opening reception:
Sun, Aug 29, 2010

PROFILES PUBLIC ART GALLERY • 19 Perron
St, St Albert • 780.460.4310 • LOGOS: Artworks by Clint
Wilson; Aug 5 – 28, 2010 • St. Albert Art Walk 1st Thu of
Aug, 6 – 9 pm, 2010

VAAA GALLERY • 3rd Floor, 10215 • 112 St •
780.421.1731/1.866.421.1731 • vaaartblog.com • Open
Photo 2010: Third annual juried photography exhibi-
tion and competition; Jul 8 – Sep 29, 2010; Opening
reception: Jul 8, 6 – 8 pm at the Kaasa Lobby Gallery in
the Jubilee Auditorium • Alberta Wide 2010: Artworks by
the membership of the ACACA; Jul 29 – Aug 28, 2010;
Opening reception: Jul 29, 7 – 9:30 pm

THEATRE: AUG 2010

TUESDAYS WITH MORRIE • Mayfield
Dinner Theatre, 16615 • 109 Ave • 780.483.4051/1-877-
529-7829 (toll free) • mayfieldtheatre.ca • Jamie
Farr (MASH) stars in this story of Mitch, an accomplished
journalist, and Morrie, his former college professor
• Jul 9 – Aug 29, 2010 • Season Tickets: Wed/Thu/
Sun Eve: \$355 (Hollywood)/\$309 (Broadway); Fri/Sat
Eve: \$379 (Hollywood)/\$345 (Broadway); Sun Brunch:
\$305 (Hollywood), \$259 (Broadway); Wed Brunch/Tue
Evening: \$265 (Hollywood), \$219 (Broadway)

MUSIC: AUG 2010

EDMONTON FOLK MUSIC FESTIVAL
2010 • Gallagher Park, 94 St, 92 Ave • 780.429.2899 •
edmontonfolkfest.org • Mainstage shows, and the day
stages offer musical samplings from around the world
• Aug 5 – 8, 2010

MAYFIELD DINNER THEATRE

2009-2010 Season... *can you dig it?*

NASHVILLE ICONS

Written Tracey Power and Will Marks

AUGUST 28 - NOVEMBER 1, 2009

the SUPER GROOVY 70s

Written & Compiled by Will Marks

NOVEMBER 6 - FEBRUARY 14, 2010

Dial 'M' for MURDER

Written by Frederick Knott

FEBRUARY 19 - APRIL 11, 2010

- Call now to reserve your guaranteed seats for the 2009-2010 Season for as low as \$219.
- You'll enjoy five exceptional dinners and shows, at a price you're sure to applaud.

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- Preferred Hotel rates across Canada • Hassle free ticket exchange
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The BUDDY HOLLY Story

Written by Alan Janes and Ron Bettinson

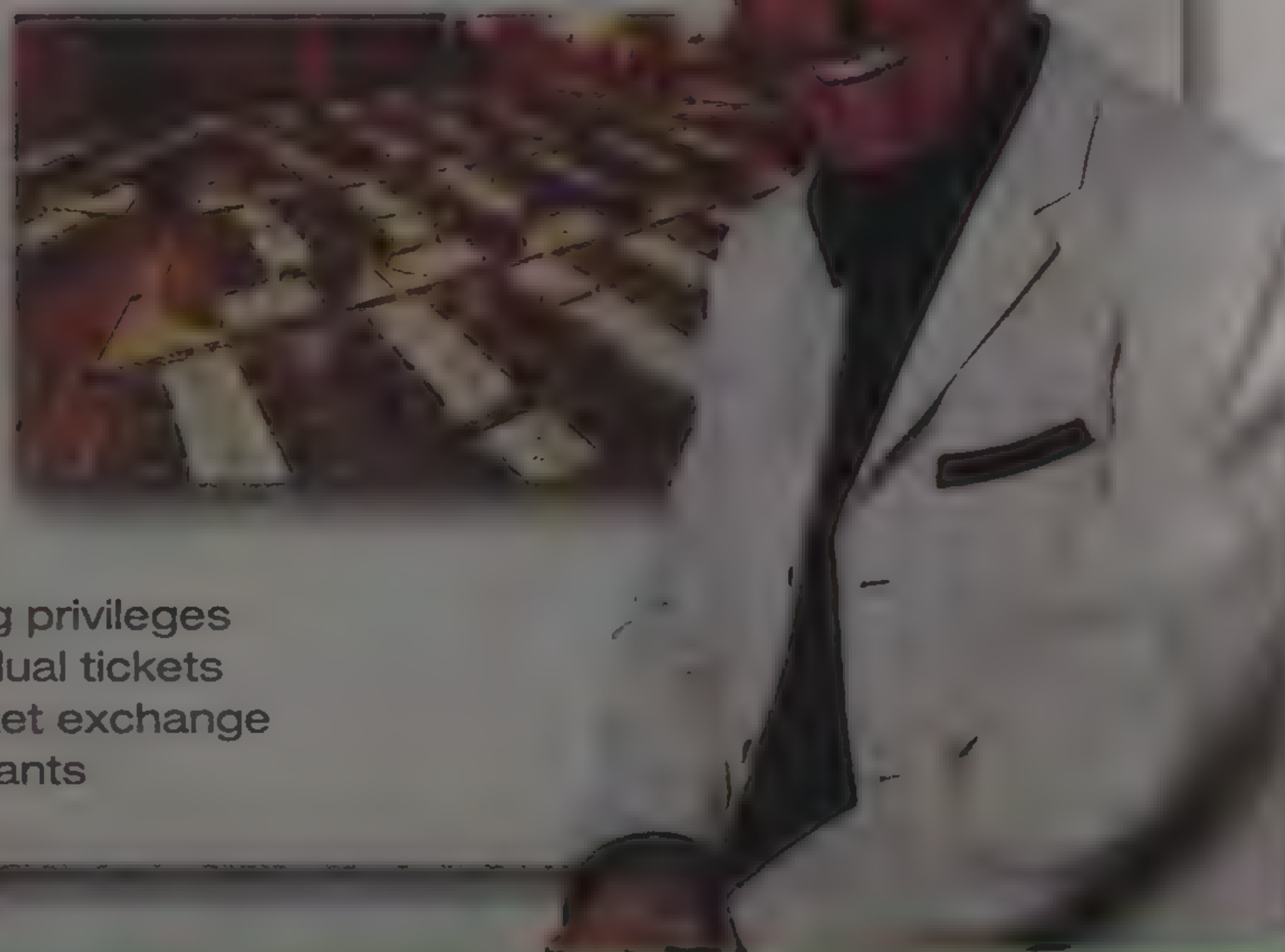
APRIL 23 - JUNE 27, 2010

tuesdays with Morrie

By Jeffrey Hatcher and Mitch Albom

Starring JAMIE FARR

JULY 9 - AUGUST 29, 2010



Web: www.mayfieldtheatre.com • 1-800-368-4057 • Phone: (780) 436-4057
Toll Free: 1-877-528-7328 • Venue: 6000 St. John's Rd. • www.mayfieldtheatre.com



PREVIEW // VOIVOD

To Infini and beyond

Quebec metal legends refuse to stay down

CAROLYN HIKOBYM
CAROLYN@VUEWEEKLY.COM

When a band lasts for 20, 25 years, it's easy to think that it has everything pretty much dialed. The relationship is not without challenges, but members are comfortable with each other's quirks; the business of making music is intuitive.

Quebec's metal heads Voivod achieved that point in its career, the band's fan base—the affectionately named "Iron Gang"—fervent and always expanding to add the next generation of young head-bangers. Even after all that time on the road and in the studio, the band showed no signs of slowing down or resting on its success, albeit underground.

The unfortunate passing of guitarist Denis "Piggy" D'Amour in 2005 was something that Voivod's members weren't sure they could see past. Although they went in the studio to record *Kotorz*, an album that features Piggy's guitar work, mere months after his departure from this Earth, it was a process that was emotionally difficult, and as drummer Michel "Away" Langevin calls it, "a blurry nightmare." And going on stage as Voivod without Piggy wasn't something he could even consider.

Voivod, however, kept getting calls to perform, and there was still plenty of material that Piggy had demoed, including a couple of albums worth of

"In mid-2008, we got an offer to play a festival here in Montréal, called Heavy Montréal, and I was not too sure," Langevin admits. "It took a lot of pressure from the promoter and the management, and then Snake [Denis Bélanger]



VOIVOD >> Circa 2003: Michel "Away" Langevin, Jason "Jasonic" Newsted, Denis "Piggy" D'Amour, Denis "Snake" Bélanger / Chris Roberts

started calling me, saying, 'Look, if we don't do anything, if we don't go back on stage or in the studio, the music will rot, and it's just going to fade away.' So I think it was the thing that convinced me, once Snake said that. He thought the way to make Piggy's music live was to play it

live and also through releasing it."

There were still fears that the audience would think that the band was after some sort of money grab, but after an enthusiastic audience response at Heavy Montréal, the band decided to

go ahead and complete the unreleased Voivod tracks in the form of *Infini*.

"Being so underground, everyone will probably understand that it's not money oriented, you know," Langevin says. "For *Infini*, there were no bass tracks, so Jason [Newsted] had to write and record the

tracks last year. Snake and I had demoed some basic tracks in 2004 that we had to re-record. Five years later, we felt we had to update our respective tracks a little, according to what we are now. I think that I improved mine, and Snake is the one that changed the most—his original tracks—he thought that the 2004 lyrics were not relevant anymore to what he is now, and also he wanted to share his experience of losing Piggy, I think. That's what I hear in his lyrics.

"We also approach the guitar tracks differently," he adds. "We didn't re-amplify them. We took them exactly as they were on the laptop, because we wanted the raw feel of Piggy recording in his apartment."

Langevin isn't sure what the future holds for the band, which has Dan Mongrain (Martyr) humbly taking on Piggy's guitar parts. While Bélanger and Langevin are considering working on Piggy's solo material, *Infini* could be the very last Voivod album and this year's heavy tour schedule could be the last Voivod tour. Band life has taught Langevin to take things day by day, but he does concede that talk of writing and recording might happen after touring. It's just too soon to say.

"I think that there's one thing for sure," he says. "We're going to be touring as long as we can, because we were getting antsy after a couple of years away from the scene."

"I am hoping that I will always be working on Voivod projects." V

FRI, AUG 7 (8 PM)

VOIVOD

EDMONTON EVENT CENTRE, \$35

COMMENT >> BAND NAMES

First band in the book

The AAA technique works for towing and bands

On the way back to my office, there were a number of posters advertising the Polaris Music Prize nominees plastered at a construction site. Sirius Satellite Radio was giving some publicity to the field, and all the nominees' album covers were shown in alphabetical order.

Because the list was alphabetized, Chad VanGaalen and Patrick Watson were to be found at the bottom of the poster, next to the fine print and right by all the sponsor logos.

And that got me thinking. If you're forming a band, should you make sure not to give yourself a band name like

Xymox, Yello or ZZ Top? If you are a solo artist and your last name is Wilson or Young, is it time to change it?

We all know that a quick way for businesses to get noticed is by putting a lot of AAAs in front of their names. That's so they get to the top of the Yellow Pages. Open your phone books and see how many pizza houses, restaurants, rodent removal or bookkeeping services have AAA in front of their names.

Well, in today's digital world, where computers use alphabetization as a default for creating lists, bands that have

names beginning with letters further down the ABCs could get hurt.

Why? Back in the day when we all bought music at the record store, the shelves were stocked subjectively, or by chart position.

Now, go to sites like eMusic or Napster and you'll find the weekly new releases are listed alphabetically. Bands with names like Arlo, Aphex Twin or Anthrax would be on the first page, while the XYZs of the world would be several pages in.

In any application where artists are ranked by sales—and lots of fledgling bands are close in small sales numbers—the default, again, is alphabetization.

It's a simple, clean way to rank things of equal value. In the sports pages of the newspaper, when two teams are tied in the standings, we always rank in alphabetical order. If Colorado, Edmonton and Vancouver all win their first games of the season, Colorado gets top spot. The rankings systems in a lot of online shopping charts work the same way.

It's not just sales. A lot of Canadian artists try to find audiences at CBC Radio 3. The New Music Canada site affiliated with Mothercorp's satellite and online broadcaster allows you to post songs and videos. But, even CBC runs on computer alphabetization. On July 24, New Music Canada posted a list of 14 new videos that had been uploaded to the site over the last week. They appeared in this order.

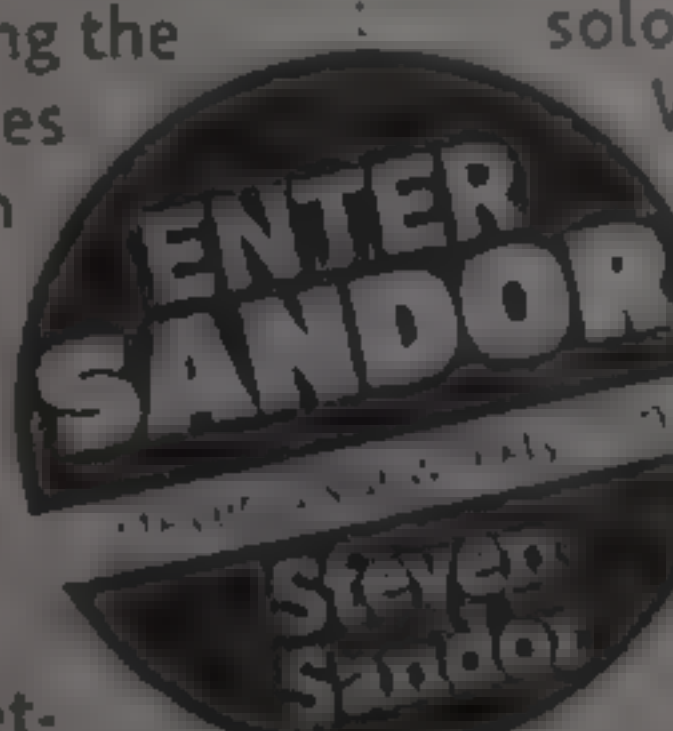
1. Carmen and Camille
2. CITT CA

3. Drohan
4. 32
5. Jimmy Current
6. Mercy Dresden
7. modern field recordings
8. The Novaks
9. Oen
10. Oxen Talk
11. Rocker-Daddy Tazz
12. Spencer Jo
13. SunsetMain

(Don't even get me started on a new generation of music fans, thanks to iTunes and other online retailers, that now alphabetize by first name, not surname. It's downright stupid.)

So, here are some suggestions. AAA and the Wet Secrets. AAA123 Shout Out Out Out Out. A Hot Panda. V


Steven Sandor is a former editor-in-chief of *Vue Weekly*, now an editor and author living in Toronto.



Pawn Shop


10551-82 Avenue {Upstairs!}
780-432-5058

MAPPING THE ESCAPE



The Raptors
Acres of Lions
Define the Line

THE SWIFTYS
DARREK ANDERSON
ROGER MARIN BAND
GORDIE TENTREES



ANTI CLUB



UPCOMING

AUGUST 7

MAPPING THE ESCAPE
CD RELEASE!
WITH RAPTORS
ACRES OF LIONS &
DEFINE THE LINE

AUGUST 13

UNION EVENTS PRESENTS

LIONESS

AUGUST 14

THE SWIFTY'S
DARREK ANDERSON
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GORDIE TENTREES

AUGUST 21

MOD CLUB PRESENTS

HEATWAVE
SUMMER DANCE
PARTY
FREE BEFORE 10PM

AUGUST 28

HEADBAND
CD RELEASE PARTY
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THE WHITSUNDAYS

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THURSDAY

- ATLANTIC TRAP AND GILL** The Derina Harvey Band
- BLUE CHAIR CAFÉ** Rockin' with Ronnie After Work hosted by Ron Rault every Thu and Fri 4-6pm
- BLUES ON WHYTE** Open stage Thursdays 6-10pm
- CHRISTOPHER'S PARTY PUB** Open stage hosted by Alberta Crude, 6-10pm
- COAST TO COAST PUB** Open mic at the pub: hip hop open mic every Thursday night with host Yak Dollaz
- CROWN PUB** Bass Head Thursday: Drum and Bass, Dub Step, Hip Hop, Break beats; 9pm
- DRUID** Guitar heroes
- DUSTER'S PUB** Thursday open jam hosted by The Assassins of Music (Jazz, Funk, Soul); 9pm; no cover
- DV8** Open mic Thursdays
- ENCORE CLUB** Industry Music and Networking
- FOLK MUSIC FESTIVAL** Main Stage: Breabach, Kathleen Edwards, Steve Earle, Boz Scaggs; 6-11pm
- HAVEN SOCIAL CLUB** Open jam; 6:30pm
- JAMMERS PUB** Thursday open jam; 7-11pm
- L.B.'S PUB** Open Jam with Ken Skoreyko; 9pm
- LIVE WIRE BAR** Open Stage Thursdays with Gary Thomas
- MEAD HALL** Destruction (industrial music)
- NEW CITY LIKWID LOUNGE** Brontoscorpio Meisha, The Spanks (metal)
- NORTH GLENORA HALL** Jam by Wild Rose Old Time Fiddlers
- RED PIANO BAR** Hottest DJing in town show featuring the Red Piano Players; 8pm-12am
- SECOND CUP-Varscona** Live music every Thursday night between 7pm and 9pm

Night: \$30

- WILD WEST SALOON** Lil Sugar
- DJs**
- BILLY BOB'S LOUNGE** Escapack Entertainment
- BLACK DOG FREEHOUSE** Big Rock Thursdays: DJs on 3 levels-Topwise Soundsystem spin Dub & Reggae in The Underdog
- BUDDY'S** DJ Bobby Beatz; 9pm; no cover before 10pm; Shwana Millionaire Wet Underwear Contest
- FILTHY MCNASTY'S** Punk Rock Bingo with DJ S.W.A.G.
- FLUID LOUNGE** Girls Night out
- FUNKY BUDDHA-Whyte** Ave Requests with DJ Damian
- GAS PUMP** Ladies Nite: Top 40/dance with DJ Christian
- GINGUR SKY** Urban Substance Thursdays with DJs Invinceable Capone, Rocky and Frankie Fingurs and DJ Super K (Black Reaction)
- HALO** Thursdays Fo Sho: with Allout DJs DJ Degree, Junior Brown
- KAS BAR** Urban House: with DJ Mark Stevens; 9pm
- LEVEL 2 LOUNGE** D.J. Thursdays: Funky House/techno with DJ Colin Hargrave, House/Alties with DJ Krazy K, hardstyle/techno with DJ D.J. tech trance/electro with DJ Savage Garret; no minors; 18+

- NEW CITY SUBURBS** Bingo at 9:30pm followed by Electroshock Therapy with Dervish Nazz Nomad and Plan B (electro, retro)
- ON THE ROCKS** Salsaholic Thursdays: Dance lessons at 8pm; Salsa DJ to follow
- OVERTIME SOUTH** Retro to New: classic rock, R&B, urban and dance with DJ Mikee; 9pm-12am; no cover
- PLANET INDIGO-St Albert** Hit It Thursdays: breaks, electro house spun with PI residents
- RENDEZVOUS PUB** Metal Thursday with org666
- STARLITE ROOM** Music 1st and The Techno Hippy Crew: Bassnectar, Kush Arora, Shamik and guests; 8pm
- STOLLI'S** Dancehall, hip hop with DJ Footnotes hosted by Elle Dirty and ConScience every Thu; no cover
- TEMPLE** Surely Temple Thursdays: with DJ Tron, DCD, Optimum Prime, Miyuni Fernando; 9pm (door); \$5 (cover)

- and Rocky Mountain Rat Music, guest; 9pm (door); \$10 (door)
- CARROT** Live music Fridays: Rigatoni and Cheese (acoustic folk 10+ all ages; 7:30-9:30pm; \$; (door)
- CASINO EDMONTON** Stars Tonight (tribute band)
- CASINO YELLOWHEAD** Thomas Albert (tribute)
- COAST TO COAST** Open Stage every Friday night with host Leona Burkey at 9pm
- DV8 TAVERN** Live music every Fri; The Phantom Creeps, One False Move, 10pm; \$6
- EDDIE SHORTS** Averice, Throttlecaster (rock and roll)
- EDMONTON EVENT CENTRE** Down Vol. Weedeater, and Danava; 8pm; \$35
- FOLK MUSIC FESTIVAL** Main Stage: The Wallers, Neko Case, Raul Malo; 9pm 12:30am
- FRESH START CAFÉ** Live music Fridays: The Prains, Cats; 7-10pm; \$5
- HYDEAWAY** GSTS, Goo Monkey; 8pm
- IRISH CLUB** Jam session; 8pm; 18+
- IVORY CLUB** Piano show with Jesse, Shane, Tully and guest; 8pm
- JEFFREY'S CAFÉ** Ave Goodman (jazz); \$15

FRIDAY

- ATLANTIC TRAP AND GILL** The Derina Harvey Band
- BLUE CHAIR CAFÉ** Rockin' with Ronnie After Work hosted by Ron Rault every Thu and Fri 4-6pm
- BLUES ON WHYTE** Open stage Fridays 6-10pm
- BRICK BAR** Live music

VENUE GUIDE

- ARTERY** 9535 Jasper Ave • **ATLANTIC TRAP AND GILL** 7704 Calgary Trail South, 780.432.4611 • **AVENUE THEATRE** 9030-118 Ave, 780.477.2149 • **AXIS CAFÉ** 10349 Jasper Ave, 780.990.0031 • **BANK ULTRA LOUNGE** 10765 Jasper Ave, 780.420.9098 • **BILLY BOB'S** Continental Inn, 16625 Stony Plain Rd, 780.484.7751 • **BLACK DOG FREEHOUSE** 10425-82 Ave, 780.439.1082 • **BLUE CHAIR CAFÉ** 9624-76 Ave, 780.989.2861 • **BLUES ON WHYTE** 10329-82 Ave, 780.439.3981 • **BOOTS** 10242-106 St, 780.423.5014 • **BRDX BAR** 10030-102 St (downstairs), 780.428.1099 • **BUDDY'S** 11725B Jasper Ave, 780.488.6636 • **CASINO EDMONTON** 7055 Argyle Rd, 780.463.9467 • **CASINO YELLOWHEAD** 12464-153 St, 780.424.9467 • **CHRISTOPHER'S PARTY PUB** 2021 Millbourne Rd, West, 780.462.6565 • **CHROME LOUNGE** 132 Ave, Victoria Trail • **CIRCLES** 9554-111 Ave, 780.935.7225 • **COAST TO COAST PUB** 5552 Calgary Trail, 780.439.8675 • **CONVOCATION HALL** Arts Bldg, U of A, 780.492.3611 • **COPPERPOT RESTAURANT** Capital Place, 101, 9707-110 St, 780.452.7800 • **CROWN AND ANCHOR** 15277 Castledowns Rd, 780.472.7696 • **CROWN PUB** 10709-109 St, 780.428.5618 • **DIESEL ULTRA LOUNGE** 11845 Wayne Gretzky Drive, 780.704.CIUB • **DEVANEY'S IRISH PUB** 9013-88 Ave • **DRUID** 11606 Jasper Ave, 780.454.9928 • **DUSTER'S PUB** 6402-118 Ave, 780.474.5554 • **DV8 TAVERN** 8307-99 St, www.DV8TAVERN.com • **EARLY STAGE SALOON** 4911-52 Ave, Stony Plain • **EDMONTON EVENTS CENTRE** WEM Phase III, 780.489.SHOW • **ENCORE CLUB** 957 Fir St, Sherwood Park, 780.417.0111 • **FESTIVAL PLACE** 100 Festival Way, Sherwood Park, 780.449.3378 • **FIDDLER'S ROOST** 8906-99 St • **FILTHY MCNASTY'S** 10511-82 Ave, 780.916.1557 • **FIRST PRESBYTERIAN CHURCH** 105 St, 100 Ave • **FLOW LOUNGE** 11815 Wayne Gretzky Dr, 780.604.CIUB • **FLUID LOUNGE** 10105-109 St, 780.429.0700 • **FOLK MUSIC FESTIVAL** Gallagher Park, 780.429.1999 • **FOXX DEN** 205 Carnegie Drive, St Albert • **FRESH START CAFÉ** Riverbend Sq, 780.433.9623 • **FUNKY BUDDHA** 10341-82 Ave, 780.433.9676 • **GAS PUMP** 10166-114 St, 780.488.4841 • **GINGUR SKY** 15505-118 Ave, 780.913.4312/780.953.3606 • **HALO** 10538 Jasper Ave, 780.423.HALO • **HAVEN SOCIAL CLUB** 15120A (basement), Stony Plain Rd, 780.756.6010 • **HILL TOP PUB** 8220-106 Ave, 780.490.7359 • **HOOLIGANZ PUB** 10704-124 St, 780.452.1168 • **HULBERT'S** 7601-115 St, 780.436.1161 • **HYDEAWAY-All Ages Art Space** 10209-100 Ave • **IRON BOAR PUB** 4911-52 St, Wetaskiwin • **IVORY CLUB** 2940 Calgary Trail South • **JAMMERS PUB** 11948-127 Ave, 780.451.8779 • **JEFFREY'S CAFÉ** 9640 142 St, 780.451.8890 • **JEKYLL AND HYDE PUB AND RESTAURANT** Riverview Inn, 10209-100 Ave, 780.426.5381 (pub)/780.429.5081 (rest) • **JET NIGHTCLUB** 9221-34 Ave, 780.466.6552 • **KAS BAR** 10444-82 Ave, 780.433.6768 • **L.B.'S** 23 Alkins Dr, St Albert, 780.460.9100 • **LEGENDS PUB** 6104-172 St, 780.481.2786 • **LEVEL 2 LOUNGE** 11607 Jasper Ave, 2nd Fl, 780.447.4495 • **LIVE WIRE** 1107 Knotwood Rd. East • **LOOP LOUNGE** 367 St Albert Rd, St Albert, 780.460.1122 • **MORANGO'S TEK CAFÉ** 10118-79 St • **NEWCASTLE PUB** 6108-90 Ave, 780.490.1999 • **NEW CITY** 10081 Jasper Ave, 780.989.5066 • **NIKKI DIAMONDS** 8130 Gateway Blvd, 780.439.8006 • **NORTH GLENORA HALL** 13535-109A Ave • **O'BYRNE'S** 10616-82 Ave, 780.414.6766 • **180 DEGREES** 10730-107 St, 780.414.0233 • **ON THE ROCKS** 11730 Jasper Ave, 780.482.4767 • **OVERTIME DOWNTOWN** 10304 111 St, 780.423.1643 • **ORLANDO'S** 115163-121 St, 780.457.1195 • **OVERTIME SOUTH** Whitemud Crossing, 4211-106 St, 780.485.1717 • **PARKLAND GRILL** 53222, RR 272, Spruce Grove, 780.960.6871 • **PAWN SHOP** 10551-82 Ave, Upstairs, 780.432.0814 • **PLANET INDIGO-Jasper** Ave 11607 Jasper Ave • **PLANET INDIGO-St Albert** 812 Liberton Dr, St Albert • **PLAY NIGHTCLUB** 10220-103 St • **PLEASANTVIEW COMMUNITY HALL** 10860-57 Ave • **PROHIBITION** 11026 Jasper Ave, 780.420.0448 • **RED PIANO BAR** 1638 Bourbon St, WEM, 8882-170 St, 780.486.7722 • **RED STAR** 10538 Jasper Ave, 780.428.0825 • **RENDEZVOUS PUB** 10108-149 St • **ROSEBOWL/ROUGE LOUNGE** 10111-117 St, 780.482.5253 • **ROSE AND CROWN** 10235-101 St • **SAWMILL BANQUET CENTRE** 3840-76 Ave, 780.468.4115 • **SECOND CUP-Mountain Equipment** 12336-102 Ave, 780.452.7574 • **SECOND CUP-Stanley Milner Library** 7 Sir Winston Churchill Sq • **SECOND CUP-Varscona** Varscona Hotel, 106 St, Whyte Ave • **SIDELINERS PUB** 11018-127 St, 453-6006 • **SOBEYS-College Plaza** 8225 112 St • **SOBEYS-Jasper** Ave 10404 Jasper Ave • **SORRENTINOS-South** 4208 Calgary TR S, 780.434.7607 • **SPORTSWORLD** 13710-104 St • **STARLITE ROOM** 10030-102 St, 780.428.1099 • **STEEPS-College Plaza** 11116-82 Ave, 780.988.8105 • **STEEPS-Old Glenora** 12411 Stony Plain Rd, 780.488.1505 • **STOLLI'S** 2nd Fl, 10368-82 Ave, 780.437.2293 • **SUEDE LOUNGE** 11806 Jasper Ave, 780.482.0707 • **TAPHOUSE** 9020 McKenney Ave, St Albert, 780.458.0860 • **TOM GOODCHILD'S MOOSE FACTORY RESTAURANT** 4810 Calgary Trail South, 780.437.5616 • **UNION HALL** Argyle, 99 St, 780.702.5821 • **URBAN LOUNGE** 10544-82 Ave, 780.437.7699 • **WHISTLESTOP LOUNGE** 12416-132 Ave, 780.451.5506 • **WILD WEST SALOON** 12912-50 St, 780.476.3388 • **WUNDERBAR** 8120-101 St, 780.436.2286 • **Y AFTERHOURS** 10028-102 St, 780.994.3256, www.yafterhours.com • **YESTERDAYS PUB** 112, 205 Carnegie Dr, St Albert, 780.459.0295

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REVUE / SAT, AUG 1 / CLUTCH / EDMONTON EVENT CENTRE
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JEKYLL AND HYDE (PUB)
 Every Friday: Headwind
 (classic pop/rock); 9pm; no cover

L.B.'S Mr. Lucky (blues/roots);
 9pm; no cover

LEANNE'S BAR-Miller
 Live music; 9pm-1am

LEVA CAPPUCCINO BAR
 Live music; 9pm-1am

MEAD HALL (McMurray)
 Minax, Profts of Doom

NEW CITY LIKWID LOUNGE Maximum RNR facing off against The Get Down (rock 'n' roll), The Furlong Lottery

NEW CITY SUBURBS
 Sick XVI (hard industrial), Isosolope; hosted by DJ Dervish, DJ Greg Gory and DJ JSM; Uneasy Listening Hour

ON THE ROCKS Exit 303 with DJ Crazy Dave

ORLANDO'S 1 Blue Sky Rain, Forever, Never; no minors; 8pm (door); \$6

180 DEGREES Sexy Friday night every Friday
PARRAND GILL Lee Ropchan and the Blues Busters; 9pm-1am

PAWN SHOP Mapping the Escape (CD release party), Raptors, Acres of Lions, Define the Line; 8pm; \$10 (door)

RED PIANO BAR Hottest dueling piano show featuring the Red Piano Players; 9pm-2am

RENDEZVOUS PUB Ripcase, 9pm-1am

SAWMILL BANQUET CENTRE The Original KitKats; 7pm (door), 8pm (dance); tickets at the door or in advance by calling the Sawmill Centre

SOBEYS-Jasper Ave New Urban Sounds: Audrey Ochoa

STREET LIFE ROOM Live music; 9pm-1am

STREET LIFE ROOM Live music; 9pm-1am

TOM COODEN'S MOOSE FACTORY RESTAURANT Hot Jazz Fridays: featuring Brett Morrison; 7pm-1am

URBAN LOUNGE The Sensation

WILD WEST SALOON Lil Sugar

ON

AZUCAR PICANTE Every Fri: DJ Papi and DJ Latin Sensation

BANK ULTRA LOUNGE Connected Fridays: 91.7 The Bounce, Nestor Delano, Luke Morrison

BAR-B-BAR DJ James; no cover

BAR WILD Bar Wild Fridays

BLACK DOG FREEHOUSE Friday DJs spin Wooftop and Main Floor: Eclectic jams with Nevine-indie, soul, motown, new wave, electro; Underdog: Perverted Fridays: Punk and Ska from the '60s '70s and '80s with Fathead

BOOTS Retro Disco: retro dance

BUDDY'S DJ Arrow Chaser; 8pm; no cover before 10pm

CHROME LOUNGE Platinum VIP Fridays Carwest Weekend Kick-off with Black Reaction

EMPIRE BALLROOM Rock, hip hop, house, mash up; no cover

ESMERELDA'S Ezzies Freakin Frenzy Fridays: Playing the best in country

FUNKY BUDDHA-Whyte Ave Top tracks, rock, retro with DJ Damian

GAS PUMP Top 40/dance with DJ Christian

GINGUR Flossin' Fridays with Bomb Squad, DJ Solja, weekly guest DJs

LEVEL 2 LOUNGE Hypnotic Friday: Breakbeat, house, progressive and electro with Groovy Cuvy, DJ Fuuze

NEWCASTLE PUB Fridays House, dance mix with DJ

NEW CITY LIKWID LOUNGE DJ Anarchy Adam (Punk)

OVERTIME SOUTH New: classic rock, R&B, urban and dance with DJ Mikee; 9pm-2am; no cover

PLAY NIGHTCLUB The first bar for the queer community to open in a decade with DJ's Alex Brown and Eddie Toonflash; 8pm (door); \$5 www.playnightclub.ca

RED STAR Movin' on Up Fridays: indie, rock, funk, soul, hip hop with DJ Gatto, DJ Mega Wattson

ROUGE LOUNGE Solice Fridays

SPORTSWORLD Top 40 Request with a mix of Retro and Disco; 7-10:30pm; www.sports-world.ca

STOLLI'S Top 40, R&B, house with People's DJ

STONEHOUSE PUB Top 40 with DJ Tysin

SUEDE LOUNGE DJ Nic-E Remixed every Friday

TEMPLE T.G.I Psydays; 9pm

WUNDERBAR Fridays with the Pony Girls, DJ Avunder and DJ Toma; no cover

Y AFTERHOURS Foundation Fridays

SATURDAY

ATLANTIC TRAP AND GILL The Derina Harvey Band

BLACK DOG FREEHOUSE Hair of the Dog: live acoustic music every Saturday afternoon; this week Dean Lonsdale and the Ramifications; 4-6pm; no cover

BLUES ON WHYTE Saturday Afternoon Jam; Carson Downey (evening)

BRIXX BAR Liam Biggs and The Hypeman, guests; 9pm (door); \$10 (door)

CARROT Open mic

CASINO EDMONTON Stars Tonight (tribute band)

CASINO YELLOWHEAD

Thomas Alexander (Platters tribute)

CROWN PUB Acoustic blues, roots and country Open Mic with Marshall Lawrence and Tim Harwill; 1:30pm (sign-up), every Sat, 2-5pm

DV8 TAVERN Live music every Sat; Motorhezbollah with Abigail's Cross; 10pm; \$6

EARLY STAGE SALOON-Stony Plain Saturday Live

EDDIE SHORTS Major Major (rock and roll)

EDMONTON EVENT CENTRE RZA of Wu-Tang Clan with guests Barson and Kinetic; 9:30pm

FOLK MUSIC FESTIVAL Main Stage: Oysterband 2-3pm; Johnny Flynn and the Sussex Wit, Patty Griffin, Iron and Wine, Rodney Crowell, Sharon Jones and the Dap-Kings 6pm-12:30am

HAVEN SOCIAL CLUB Triple Bill: Drake's Theory, The Kronik Groove Band, Two By Four; 7:30pm (Door), 9pm (show); \$10 (adv)/\$12 (door)

HILLTOP PUB Open stage/mic Sat: hosted by Sally's Krackers Sean Brewer; 3-5:30-3pm

IRON BOAR PUB Jazz in Wetaskiwin featuring jazz trios the 1st Saturday each month; this month: The Don Berner Trio; 9pm; \$10

IVORY CLUB Duelling piano show with Jesse, Shane, Tiffany and Erk and guests

JAMMERS PUB Saturday open jam, 3-7:30pm; country/rock band 9pm-2am

JEFFREY'S Jeff Hendrick (R & B singer/sax player); \$10

JEKYLL AND HYDE PUB

JET NIGHTCLUB Backroom (back entrance): Hip hop every Sat

L.B.'S PUB Molsons Saturday afternoon hosted by Gord Macdonald; 4:30-9pm

MEAD HALL Punk night: The Intensives, The Sakedown, guests

MORANGO'S CAFE Saturday open stage: hosted by Dr Oxide; 7-10pm; closed until Aug 15

O'BYRNE'S Live Band Saturday 3-7pm; DJ 9-10pm

180 DEGREES Dancehall and Reggae night every Saturday

ON THE ROCKS Exit 303 with DJ Crazy Dave

PAWN SHOP Presents Live On Site Anti-Club Saturdays (rock, indie, punk, rock, dance, retro, rock); 8pm (door)

RED PIANO BAR Hottest dueling piano show featuring the Red Piano Players; 9pm-2am

SOBEYS-Jasper Ave New Urban Sounds: J.C. Jones (solo harp)

SOBEYNTINO-South Summer Jazz Series: Dan Skakun Trio; 8pm; no cover

STARLITE ROOM MetalFest 2009: Western Canada's Best Independent Metal Dead Jesus, Striker, Kilyakai, Order of Chaos, others; more info at starlitteroom.ca

URBAN LOUNGE The Sensation

WILD WEST SALOON Lil Sugar

ON

AZUCAR PICANTE Every Sat: DJ Touch It, hosted by DJ Papi

BLACKDOG FREEHOUSE Saturday DJs on three levels. Main Floor: Menace Sessions: alt rock/electro/trash with Miss

BUDDY'S DJ Earth Shiver 'n' Quake; 8pm; no cover before 10pm

EMPIRE BALLROOM Rock, hip hop, house, mash up

ESMERALDA'S Super Parties: Every Sat a different theme

EDMONTON EVENT CENTRE

FRI
AUG
07

DOORS 7PM • TICKETS AT TICKETMASTER
ADULT

THU
AUG
13

BUSTA RHYMES BELLY

FRI
AUG
14

SILVER SUN PICKUPS THE CLAYMANT & MANCHESTER ORCHESTRA
 ALL AGES • DOORS 8PM • TICKETS AT TICKETMASTER

SAT
AUG
29

DOORS 8PM • TICKETS AT TICKETMASTER
KASCADE

SAT
SEP
13

KEANE

WED
SEP
23

Dragonfly ALL AGES 8PM SHOW

SAT
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Darkness falls

Folk-rock band gets deep into the Winter Hours



schedule. We'll just come up with an order and listen to it and then if it doesn't work we'll do up a new track list.

VW: "Now Can I Try" illustrates a tendency to layer instruments, with a pedal steel and call-and-response vocals finding homes alongside the guitar, bass and drums. Was it difficult to find the balance where everything could co-exist without instruments stepping on each other?

RB: We basically just listened through it and threw ideas out there about what instruments we should take out or add parts and which melodies we wanted to stick out. Again just trial and error.

VW: There are a variety of sounds on *Winter Hours*, from that initial, rolling storm of "Farewell" to the gentle harmonies of "The Birds on the Bridge" to the electric roll of "Two Time Loser." If you were to trace the musical map that led the band to *Winter Hours*, what would it look like?

RB: Like the Yellowhead. Winnipeg to Ed-

monton in February.

VW: The album's cover is a painting that is very evocative and well-suited to the title, but which is also an abstract image. What was behind the decision to use that particular image? Were you thinking of the relationship between the sounds and the visuals as you were making the album?

RB: We had our cover artist listen to the rough mixes and shoot a few different things our way. That particular image was the one that fit the most with the mood and title of the record.

VW: Is there anything else you'd like to say about the album?

RB: We are very fond of it, but we feel we are constantly improving so our next one will be a million times better. Rock the world. **V**

WED, AUG 12 (7:30 PM)
THE DEEP DARK WOODS
WITH SALLY'S KRAKERS
FESTIVAL PLACE, \$8
ALL AGES



VW: The *Deep Dark Woods* is a band that has a way of locking into a piece of music on stage, each instrument and voice intertwining and melding into something that is larger than the individual pieces. It's a result of the kind of chemistry that can only come about through many hours of shared songs, both with and without instruments in hand. The band released its third album, *Winter Hours*, in February this year and the recording is a natural extension of the group's earlier work: nothing is rushed and there's an increased use of subtlety throughout, making for an audio experience that envelops the listener.

The band is currently rolling down southern highways touring its way towards Edmonton and hasn't been near much in the way of Internet service, so the following questions went unreceived until late Monday evening. A quick stop and deception at a Holiday Inn—"No, really sir, we are hotel guests"—and the band's singer/guitarist and main songwriter Ryan Boldt had his answers down and sent back. Here's what he had to say about *Winter Hours*.

VW WEEKLY: When did you start writing the songs that made it onto *Winter Hours*?
RYAN BOLDT: Some were written years ago and are actually older than the band itself. Some we've been playing since we started the band, but hadn't been recorded until the third record.

VW: Were there other songs written that

didn't make it onto the album?

RB: We've always had more songs than space on our records and we knew pretty much exactly what songs we wanted on the record before we went in to record. All of them ended up making the cut.

VW: Are there any particular lyrical themes that you found yourself returning to throughout the record?

RB: Death, murder, heartache. That's about it.

VW: Did you record the album live as a band or was it a more layered process?

RB: Most of what you hear was recorded live, including the lead vocals. We then layered harmonies and solos over the live beds. So I guess it was a little of both.

VW: You worked with producer Steve Dawson again for this album. What did he bring to the record during the production process? How is his presence apparent on the finished album?

RB: Steve was great to work with. He made his ideas known without pressuring us into anything. His presence is I think most apparent in the bass and solo guitar work.

VW: Your last album had you working with Ross Nykiforuk on keys, whereas on *Winter Hours* you're joined by Chris Gestrin. Do the different players bring different approaches to the songs?

RB: Yes. They're both real pros. We now have a full-time keys player in the band who will be arranging parts to the new songs and playing on the next record.

VW: *Winter Hours* opens up with "Farewell," which might be described as a song that burns slowly-bubbling without and bright as it goes. How much consideration went into the arrangement of the album, and the choice to open it with that particular song versus something like the following track, "Nancy," which kicks right in immediately?

RB: We've always picked out track lists by trial and error and it's usually been on a tight

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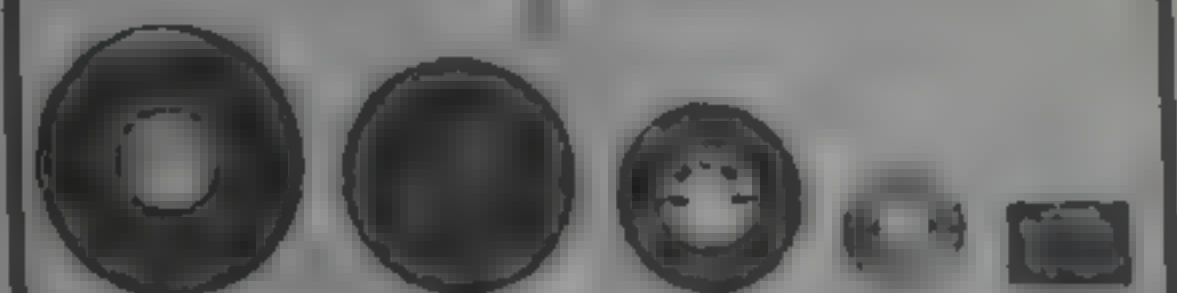
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Global folk

The Edmonton Folk Music Festival brings a world of artists to our ears



// Aaron Rinas

MARY CHRISTA O'KEEFE
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Every August, a hilly basin in central Edmonton becomes a giant aural melting pot. The djembe lays down with the banjo; the fiddle with the koto. The drawl of the American South mingles with Caribbean sing-song, pan-African French and British slang. Even the multicultural food fair that springs up annually in Gallagher Park reinforces the global nature of the **Edmonton Folk Music Festival**.

This year, the Folk Fest brings together musicians from far-flung lands like Mali, China, Israel, Jamaica and the Danish Faroe Islands, and draws from different North American traditions to weave a diverse program. The music encompasses not only different cultures, but also a variety of textures and moods, from the reflective to the celebratory, delivered by solo songwriters or sprawling ensembles, and everything in between.

A program this rich doesn't happen by accident, and certainly not one with an abundance of international artists. The Folk Fest has become a cultural institution over its three decades of existence, fuelled by \$3 million annually (according to Alberta Venture, in 2005) and experienced staff deploying over 2000 volunteers.

Festival Producer Terry Wickham describes his role with the pithy encapsulation characteristic of those with oddball occupations that attract curiosity and envy.

"I get to plan the party and I get to pick the music," he laughs. "At the core, we're very strongly folk, but we're not

afraid to bend around the edges. The biggest thing for us is quality, and after that we look for balance between regions, styles, energy and new and older artists, and who's been here before or not been here yet."

Wickham's international wishlist is limited by pragmatic concerns. "A lot depends on who's touring and their schedule," he explains. "It has to be part of a whole tour because it's expensive to tour globally. They can't just come for a couple dates. Fortunately, we have the budget to pay them well, but not enough to cover a whole tour. There are artists we'd love to have, regions we'd like to represent better, but it doesn't always work out."

Visa issues can also arise. "We can sometimes phone ministers in the government to get a permit taken care of, but sometimes they get pulled out of line at the airport and there's not much we can do," Wickham points out this happens rarely. "These artists are usually big in their own country, and are well-travelled. They are prepared."

Still, why would established artists go through the expense and hassle to share their music with an audience in a Canadian prairie city?

"Artists love playing our festival," Wickham contends. "We have 20 000 to 25 000 music fans on hand who may have never heard you, and we put on the best show we can. We treat our artists well: good-quality free food and drinks, a nice hotel, massages in the backstage area, hospitality volunteers. They're taken care of. Also, musicians pick up vibes very quickly, and we welcome them—we're a friendly festival in a friendly city in a friendly country."

There are less tangible gifts, too. Wickham adds, "I don't know exactly what sharing music does, but I know it's beneficial. One of my joys is seeing a six-year-old beside the main stage dancing to music he's never heard before. He's enjoying it, pure and simple, in the moment. But who knows what that moment will mean someday?"

Even if they are part of a solidly defined tradition, artists are individuals, with their own relationships with music. Vue asked six of this year's Folk Fest artists to tell us about the motivations and philosophy behind their music and the reasons they play to audiences near and far.

KASEY CHAMBERS AND SHANE NICHOLSON (Australia)

The edgy twang of Chambers and Nicholson recalls Memphis more than Melbourne, but the Australian duo—individually popular before coming together in music and marriage—proves on its 2008 debut *Rattlin' Bones* that glossy dark country doesn't only belong to the American South.

VW WEEKLY: How would you describe your music to people who have never heard you?

KASEY CHAMBERS: We don't see our music as roots/country. We're not exactly sure what that is, but it's very hard to find a label that fits. Someone once told me that it sounds like Gothic Country—not really sure what that is either, but we don't mind.

VW: What made you want to play together?

KC: We have played music together for a long time—long before we became a couple. We met through music. My brother Nash Chambers was producing an album for Shane and they needed a cheap girl singer for a particular song—I was the obvious choice.

VW: What is the role of music in your life?

KC: Music is a big and wonderful part of our lives, but it is not everything. We have two children and they certainly take up a lot more time than music does.

VW: Is your music in the mainstream musical tradition of your culture?

KC: The music that we play is actually more closely related to the American culture than Australian. We both grew up listening to mostly American music—alternative country/roots/folk songwriters—so I think we naturally feel more comfortable playing that style. We sometimes write about Australian things but it still has an American influence in the sound. We don't try to, it's just the way it is.

VW: What themes dominate your music?

KC: Funnily enough, being a married couple, "love" does not dominate the *Rattlin' Bones* album. This album was more about characters, images, pictures, biblical references, and for no other reason than that they seemed to fit right in the songs.

VW: What do you think sharing music between cultures can accomplish?

KC: The great thing about songs is that you don't have to have lived it or even understand to get something from it, so songs

have no boundaries. Some of my favourite songs make absolutely no sense to me, but something about them appeals to me."

CHUMBAWAMBA ACOUSTIC (UK)

order only, once the old strike-breaking meanie has the grace to drop dead

VW: How would you describe your music to people who have never heard you?

BOFF WHALLEY: Eclectic, fit for purpose, pop, acoustic, funny, angry. Simple. Catchy. Wordy!

VW: What brought you to music? What made you want to play together?

BW: We began by being a gang, a gang who wanted to say something about the world. Some of us had been in bands, rotten teenage bands, and we realized you could play music together without having to be proficient at playing. So we just set up and started messing around with instruments to see what we could do. We realized straight away that melody and harmony were relatively easy (unlike, say, learning to play five-string banjo) or intuitive and that we enjoyed it. And that it was a great way to get out and say stuff in front of people.

VW: What is the role of music in your life?

BW: Since I was about 15 music has been the pivotal element of culture that grabbed me and wouldn't let go. It's not the most important thing in my life—people are—but it certainly sets the tone and grounding for almost everything I do—we don't write and perform songs because it's a career but because we have to. It's just there inside, I never get tired of singing. I'll be singing when I'm sitting in that big chair in the old folk's home, bugging the other residents—"Give it a break! Eat your biscuits!" I wake up in the morning with ideas for songs and tunes running around my head, forcing me to get up. I love it. And I listen to music pretty constantly, I'm still excited about seeing other bands.

VW: What is the role of music in your culture?

BW: It's incredibly important because it's not only beautiful and inspiring to play but because it has a big role in the world—music's so vital to culture everywhere, it can be used for good or bad and so it feels imperative for us to use music to say something worthwhile.

VW: What themes dominate your music?

BW: Mainly that we don't write love songs. Not because we don't like them, but because it's not part of our mission. There are plenty of people writing fantastic love songs, but there aren't enough people writing songs about things that are vital to our understanding of the world around us—about our leaders and laws, about wars and about people fighting for justice.

VW: Do you feel any pressure to be a "cultural ambassador" when you play

to people outside your culture?

BW: Hmmmm. Not really. Though we are ridiculously English, I think, with our funny northern accents and pasty faces and singing the old rebel songs from 200 years ago. We enjoy the idea of people getting a small grasp on what Englishness is by listening to us singing.

VW: What do you think sharing music between cultures can accomplish?

BW: Well, we're involved with a group at the moment called Folk Against Fascism which has started because in Britain the far-right (neo-Nazi) British National Party are making big gains in elections and are threatening to take over traditional British cultural events and artforms. They love folk music they've suddenly decided! So it's vital for us to be sharing platforms and music (as English, white folk musicians) with other cultures, showing that our culture isn't exclusive, that our traditional music is complementary and connected to music from other cultures; that music works globally as well as locally; that there is no "purity" in music, it's always been (and always will be) a big cultural hotchpotch of influences and ideas from all over.

THE WAILERS (Jamaica)

Once upon a time, the Wailers maican supergroup that included names such as namesake Bunny Wailer, Peter Tosh and Bob Marley. The reggae/rocksteady/ska/dub trio, with the current lineup including primary bassist Family Man, whose talent highlighted on 1999's *Family Man* in

VW: How would you describe your music to people who have never heard you?

ASTON "FAMILYMAN" BARNETT: Our music is universal and heartbeat of the people. It carries the message of roots culture and reality.

VW: What is the role of music in your life?

AB: Reggae and the music the Wailers play carries the message of reality and roots which is the almighty, God's gift. The message is to spread our music to all four corners of the earth because music is for all time, for all purposes and for the future. We have a saying that says "The older the moon, the brighter it shines." Music is everything.

VW: Is your music in the mainstream musical tradition of your culture?

AB: Music in life is everything. Music is a backdrop like mural with many colours and it is always there.

VW: Do you feel any pressure to be a "cultural ambassador" when you play to people outside your culture?

AB: No, not at all—most people know that there is a great God in the sky who is going to come down and take away all their problems, however, we know that life isn't like that: we hurt, we feel, we love and that's why we need to fight for our rights. This is the message.

ISSA BAGAYOGO (Mali)

"Techno-Issa," as he is to fans in West Africa, connects past and futuristic, cradling music from the sounds of the ages old regional string instrument kamele

elements and drum beats. His idiosyncratic mélange of traditional music, funk, groove, rock and Afrobeat meets modern cut-up culture on the 2009 release *Issa Remixed*.

VW: How would you describe your music to people who have never heard you?
ISSA BAGAYOGO: Issa music is the bridge between two types of music: traditional and modern. For me, traditional and electro are the way. Yes! I've never, sound energy. I use the traditional groove like an anchor to build electro arrangement.

VW: What is the role of music in your culture?
IB: At the origin the music in Mali is used to transmit the history of the ancestors to the future generations, as a book of history. Today that remains true, but it is also used to make known the rest of the world with the Malian who cannot travel.

VW: What themes dominate your music?
IB: Death (fear of the suffering, the sorrow of the family, fear of the unknown, fear of the last judgement), love (joy and the courage which the love gets), money and work (today one cannot live any more without money and to earn money a good work should be found, which is not easy elsewhere in Mali), treason and marriage (the marriage is a mark of respect which treason or adultery often comes to break), all the subjects which relate to the population Malian.

VW: Do you feel any pressure to be a "cultural ambassador" when you play to people outside your culture?
IB: To be a "cultural ambassador" is a pleasure but also a load because I must work to make the music which opens the gates of the other cultures to me, and at the same time I must understand other cultures to make known them with people of my country.

VW: Is it a different experience to play to an audience that shares your culture?
IB: The difference exists on the level of the vocabulary. When I play abroad, people are touched by the music and thus he dances much. After the concert they come to see me to speak about the direction from my texts, some are surprised to realize that they danced on a serious subject like death or the disease. This contrast is sometimes amusing.

VW: What do you think sharing music between cultures can accomplish?
IB: I hope that the listeners understand my culture better; in general when the men of various cultures understand myself they become more tolerant and I believe that the world needs tolerance.

OYSTERBAND (UK)

Rooted in English electric folk, Oysterband is spiritual kin and frequent playmates to Chumbawamba. The group has evolved over its 30-year career from traditional musical reinterpretation/revival to eccentric folk-rockers powered by fiddle, cello and melodeon, and is at the peak of its powers on its 2009 release, *The Oxford Girl and Other Stories*.

VW: How would you describe your music to people who have never heard you?
CHOPPER COOPER: Eclectic folk-



sionate, assertive, acoustic-based but not always quiet, very British, good songwriting, danceable, with Celtic influences.

VW: What brought you to music? What made you want to play together?
RC: I came to music like iron filings come to a magnet. I started playing because it felt better than doing anything else. We play together because we complement each other as players, writers and people, we have a common cultural heritage, and whether by design or accident, it just works.

VW: What is the role of music in your culture?
RC: A more difficult question to ask. In my culture, just as in other cultures, music fulfils many functions, from wallpaper to therapy. People probably listen to us because it makes them feel better, helps them dream, consoles them or just gets them in a good mood to go out. Live performance can provide a feeling of unity, that we are all in it together, a focus for celebration, a bloody good time.

VW: Is your music in the mainstream musical tradition of your culture?
RC: Not really, but every band forms its own sub-cultural group, however small. We tend to differ in that we are in-between the folk scene and the rock scene, although we seem to be getting more acoustic these days. It is the place that feels right for us.

VW: What themes dominate your music?
RC: Musically we try and stay on the eastern side of the Atlantic. Lyrically, we tell stories about ordinary people, real and imaginary, stories about leaving home, revolt, celebration, drinking, our experiences, anything that feels real from our intangible cultural heritage.

VW: What do you think sharing music between cultures can accomplish?
RC: It can show we have more things in common than we may first have thought, and it can also lead to new forms of music and culture. Just look what happened in the US when African music and European music collided: rock 'n' roll!

JOEL PLASKETT (Canada)

East Coast cutie Plaskett has been an indie music mainstay for over a decade beloved across Canada for both his grittier rock writing and his folkier incarnations. His newest album, *Three*, is short-listed for the 2009 Polaris Prize.

VW: How would you describe your mu-

sic to people who have never heard you?
JOEL PLASKETT: It's snap rock crackle folk pop with lots of words.

VW: What brought you to music?
JP: My father played guitar socially in a couple folk bands while I was growing up in Lunenburg, NS. My mother was a dancer and listened to a wide variety of music. There were often people singing or music playing in the house. When I was teenager we moved to Halifax and I met a couple friends who were really into music and we started a band called Nabisco Fonzie and played cover songs. It gave us something to do.

VW: What is the role of music in your culture?
JP: Out east, music is a very social thing. Entertainment and escape. It's respected but not treated with delicate hands. People will talk over a band but that doesn't mean they don't love them.

VW: What themes dominate your music?
JP: Places, people, love and loss.

VW: Do you feel any pressure to be a "cultural ambassador" when you play to people outside your culture?
JP: I like to sing about where I'm from and where I go. I don't know that I feel any pressure to do so. I like to represent myself honestly and my cultural background is part of that.

VW: Is it a different experience to play to an audience that shares your culture than to one that does not?
JP: Yes, but many sentiments are universal. It really varies from place to place. Sometimes I think people in Australia seem to relate to my music more than people in New York, but then you find your audience wherever you go by returning over and over. My music is fairly lyrical so it may not always translate to people who don't speak the language but who knows, right? People often pick up on emotions regardless of whether they can understand it.

VW: What do you think sharing music between cultures can accomplish?
JP: Music can bring people together and enrich our lives. For me, it's always been both a personal and a social art form. I love communicating the things I care about to an audience and appreciate when I get that feeling from another

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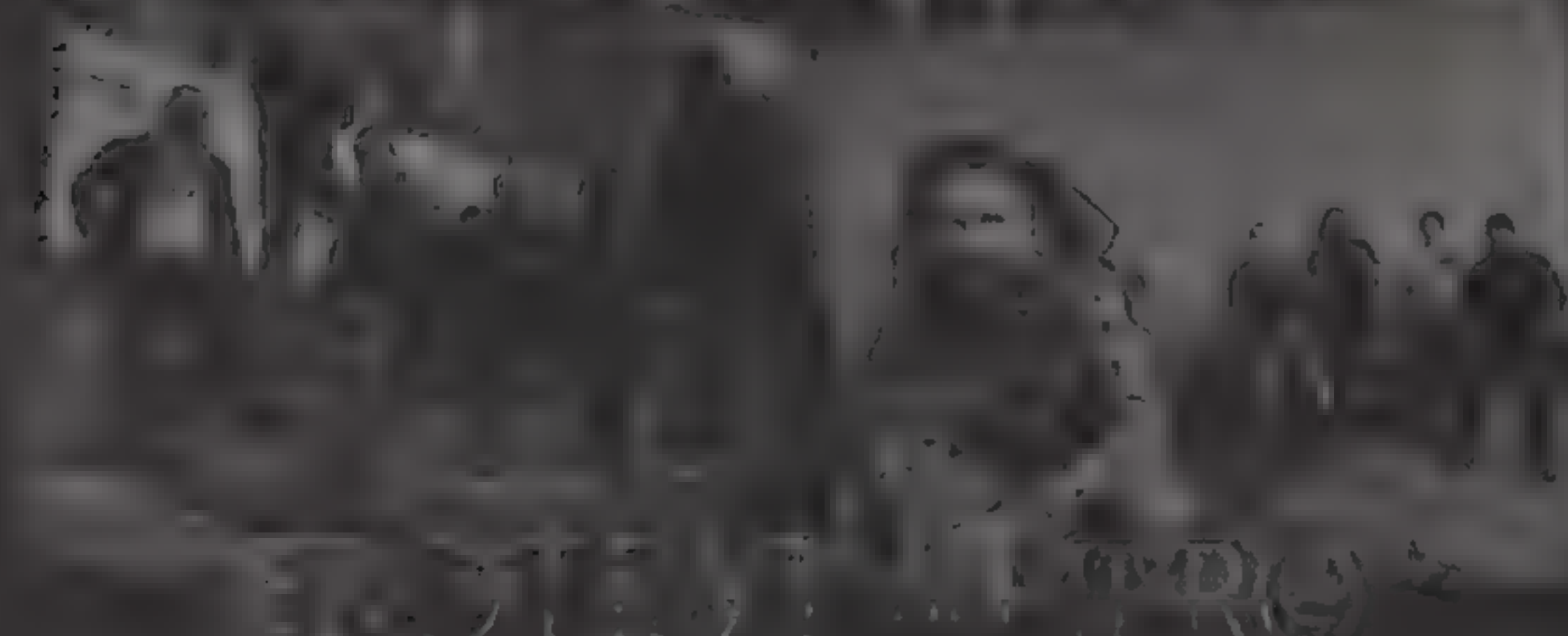
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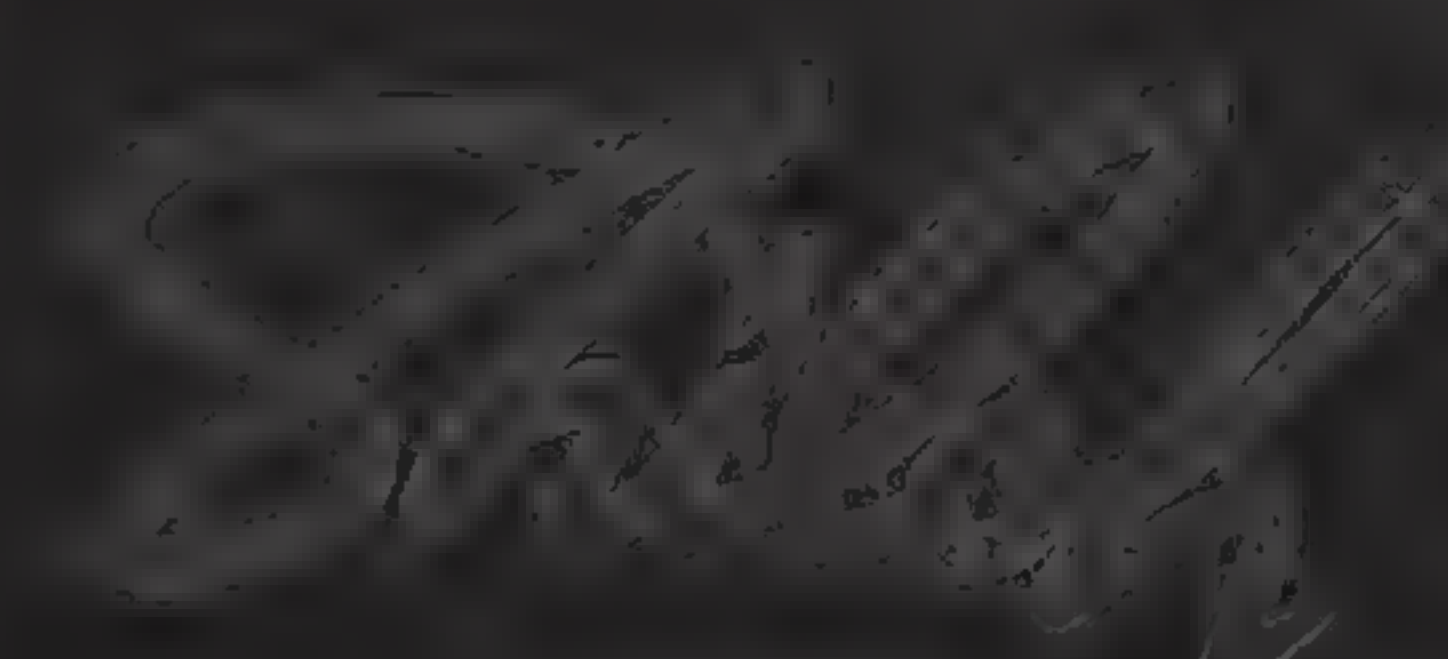
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Mosaic music

Grand Analog finds inspiration in Canada's multicultural society



ONE PART PEG, ONE PART T-DOT >> Grand Analog's Odario Williams mixes it up >> Supplied

BY AN BIRTLES

To hear Odario Williams, lead singer of **Grand Analog** tell it, Canadian music is the greatest in the world because of multiculturalism. Whereas Americans have always been hell bent on making their own path, the acceptance of and the desire to understand the multiple cultures that make up the Canadian collective consciousness has allowed Canadian artists to break free from the chains of making music in one way only. Instead of being pigeonholed by a "Canadian" sound, artists in this country have the freedom to look to their homelands or to any other culture they want in order to create something new and vibrant.

"That's what I love about Canada and I think the world is now finally catching on to Canadian music and the fact that Canadian music has many influences under it," he says. "We have no pigeonhole on us, there is no Canadian sound—take three Canadian hip hoppers and they all sound extremely different, each and every one of them. We have no one source of influence and inspiration, we have many sources because Canadians are so open to everything that is going on in the world."

Born in Guyana and raised in Winnipeg before relocating to Toronto, Williams' own influences are varied. Growing up in Winnipeg, there wasn't much of a hip-hop community to easily fall into the way there might have been in a larger city, so Williams learned how to do things done by emulating the DIY ethic of the

local punk rock scene.

"In Winnipeg there's a very small hip-hop community, so you kind of learn from the musicians that are sorta semi-professional around you and those bands were like Propagandhi, Weakerthans, the New Meanies at that time," he says. "Those bands toured and those bands made little cassettes and sold them—to the hip-hop community back then selling a product was unheard of, even recording a product was unheard of, and going on tour, that was blasphemy."

Having moved to Toronto, Williams finds himself representing his Winnipeg roots more than ever. Not just because where you come from is a big part of the hip-hop esthetic, but also because, in Toronto, it seems to be an easy way to make friends.

"I grew up in Winnipeg and I've been living in Toronto, but I'm still a Winnipeg artist, a Winnipeg MC," he says. "Toronto's full of people from all kinds of places—Ottawa, Halifax, Winnipeg. There's a lot of Winnipeggers in Toronto. I thought I was gonna escape that town but there may as well be an area in town called Little Winnipeg. It's coming, it's coming soon—forget Little Italy and Chinatown, it's gonna be Little Winnipeg soon." ▽

Grand Analog
will perform at
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on Sunday, October 18.

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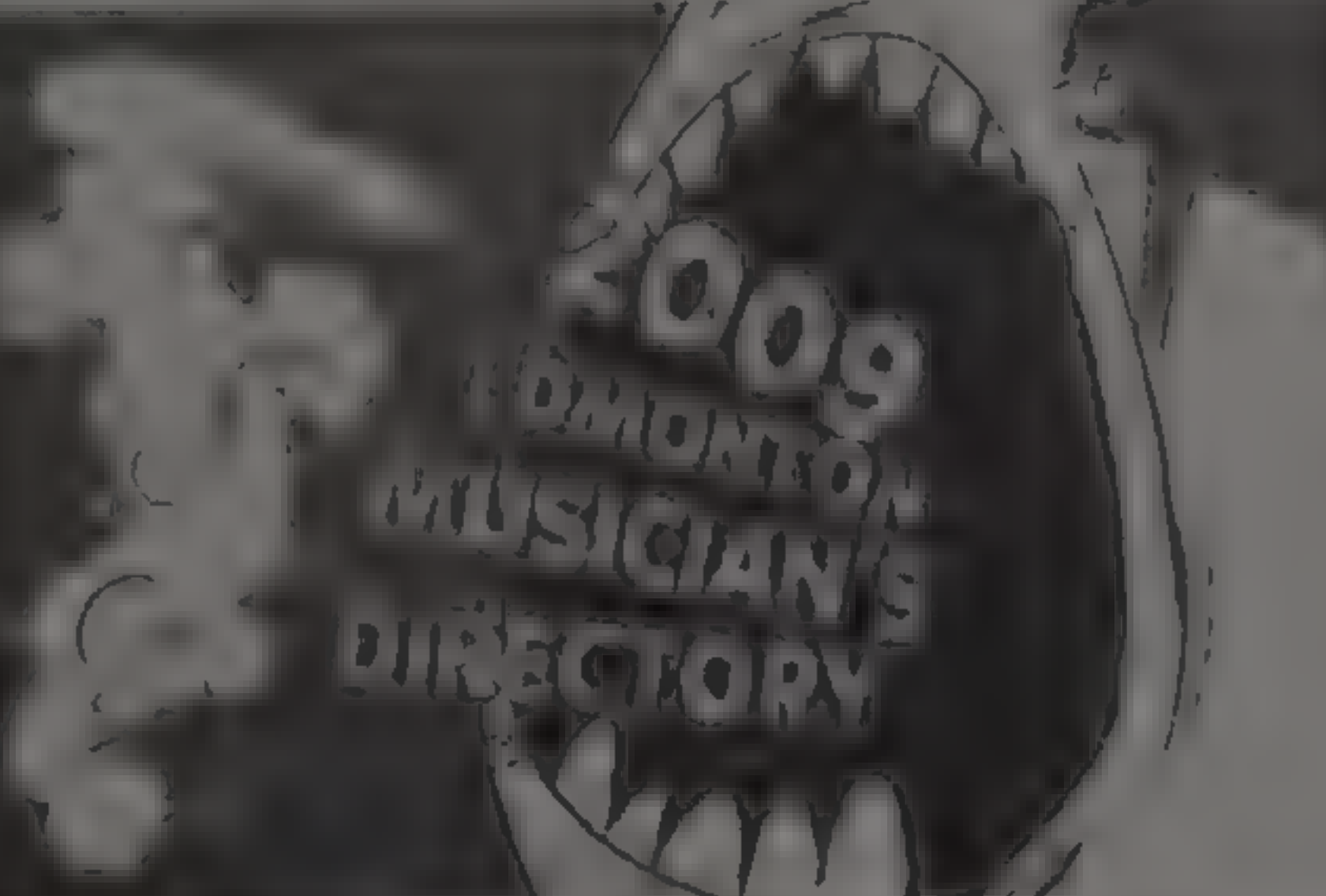
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They're Great!

Gordon Lightfoot approves of Great Bloomers

BRYAN BIRTLES

CITY OF SARNIA

Even without venturing very far past Toronto and into the vast expanse that is Canada, the Big Smoke's **Great Bloomers** has been gaining plenty of ground even while its members haven't been treading it. The jangly, melancholic, rootsy vibe on the Great Bloomers' debut full-length, entitled *Speak of Trouble*, has been garnering positive reviews and gaining fans around the group's hometown and across the country, not to mention one rather amazing endorsement posted prominently on its MySpace page from none other than Canadian songwriting legend Gordon Lightfoot.

"I work at a guitar store called Ring Music and he comes in all the time—the store's

been working on his guitars for 30 years—and we got to talking about my band a few times and he expressed interest in getting a CD so I got one for him. He called me at work to tell me how much he liked it and offered to do a quote for us," recounts singer and guitarist Lowell Sostomi. "I'm a huge fan of his—I think he's arguably one of the most important songwriters and musicians out of Canada ever. It was just such a high compliment from such an important person."

It's no wonder Lightfoot would be a fan: *Speak of Trouble* is full of inward-looking, folksy pop songs, the kind that sensitive guys who wear flannel—which judging by press photos alone, the Great Bloomers are—would appreciate. Essentially, the album sounds like February feels: like

things are kind of uncomfortable right now, but they're going to get better.

"A lot of the more melancholy songs are just kind of a cathartic release for me. When I was writing the album I got to write about all of the stuff that's happened over the past four years or so and it's good to get all that stuff out. It's hopefully not too melancholy," Sostomi says, before explaining that the catharsis of writing an album like this has been a relief. "You have something that's almost a tangible physical release of something that is intangible—an experience, a feeling—and to have that and to be able to look back on that and release that, it's like a weight off your shoulders."

But as much as you might think a guy like Sostomi could be a real downer, he actually seems more like an easily-excitable fast talker. Admitting that he's never travelled further west than Winnipeg—a destination he last visited at eight years of age—heading for the west coast and back is some kind of undertaking, one the singer is enthused about, if currently in the future tense.



THE CHRONICLE OF SARNIA >> Great Bloomers is letting loose on tour in the tiered confines of a former strip club // Supplied

"We really haven't been on the road long enough to say what it's like, but so far it's the funnest thing ever," he says. "We just played Sarnia last night at this place called the Trinity Lounge. It used to be a strip club but they've converted it into a venue and a bar, so there's tiered seating and mirrors everywhere. It was absolutely packed

and everyone's having such a good time. It's really fun." **V**

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Lightnin' strikes

The American South filters down to Tenttrees' fingers

BY KEVIN MAZUR
PHOTOGRAPH BY JEFFREY COHEN

"I'm really excited about this album because it's the first album that really reflects our live show. We're finally at a place where our chops come across live and in the studio. Our live show has gotten us where we are, but I definitely think that the timing of this record works. We're more mature players."

Gordie Tenttrees' friendly energy is buzzing over the phone. Judging by his upcoming August tour schedule to promote his latest record, *Mercy or Sin*, he'll need every bit of energy he can muster. The man is playing 14 shows in 13 days, from BC to Ontario. Tenttrees is used to bridging gaps, however; the self-described "Americana, bluesy, singer-songwriter" from Whitehorse, Yukon freely associates

"I'm influenced by guys like Mississippi John Hurt, Lightnin' Hopkins," he says. "I learned about these other guys from other Canadian artists who are my heroes, like Rick Fines, that play that stuff. I learned that I should go back and listen to old stuff. A lot of the songwriters in the South have this finger-picking style that accompanies the [storytelling]. Townes Van Zandt, for example, got a lot of licks and



HAVE MERCY >> The Yukon's Gordie Tenttrees is set to play 14 shows in 13 days. BY SUZANNE

tricks from Lightnin' Hopkins. A lot of songwriters coming out of Texas, in particular, use those styles where it's all about the song accompanied by just a guitar. Townes learned it from Lightnin' Hopkins, young guys like me are learning it from Townes.

"There's this huge gap of land between us, but not musically," he adds. "How it gets up into the Yukon, I have no idea."

With *Mercy or Sin*, Tenttrees hopes to add to the tradition, and he hired an other hero, producer Bob Hamilton, to

help him realize it—not without some apprehension on his own part, though.

"Bob is so good and has such a wealth of experience, that I wanted to make sure we were ready to go in the studio," he recalls. "A lot of the tracks were cut live off the floor, and we tried to capture the emotion of the songs, and the liveliness of our show. He knew when to add subtle stuff and when to leave it how it was. The other songs were written during the recording process, which was

made easier by playing so much in the last two years." V

GORDIE TENTTREES

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ALBUM REVIEWS

New Sounds

Lightning Dust
Infinite Light
(Jagjaguwar)
★★★★★



EDEN MUNRO

Some albums take a little time to get going. Sometimes it's about striking a spark and letting it smoulder for a bit before starting to fan the flames. But that's not always what an album calls for; there are other times when it's perfectly fine to just kick right in, mid roll, and never look back. That's exactly what *Lightning Dust*—made up of Black Mountain's Amber Webber and Joshua Wells, helped along the way by a few musical guests—does on *Infinite Light*, the band's sophomore album.

Webber's voice haunts as she weaves golden, reverb-drenched lines into the opening strums of the album's lead track, "Antonia Jane." It's all very immediate and unstoppable, though by no means is it crashing tumbling forward. Deliberate might be the word as the record begins, Webber laying a smooth melody over top of a gentle roll, certain of where the music is heading, though never revealing the ultimate destination.

What surprises somewhat, though, is the way in which Webber and Wells, so determined in their forward momentum in the opening bars, manage to ratchet the intensity up a notch, and then immediately follow that up with a couple more steps, a strummed

acoustic guitar joined by bass, winding organ, then a sustained piano that fast turns into rising and falling melodies.

The following track, "I Knew," combines a country bent in the vocal and strummed guitar with a pulsing beat that hypnotizes through its repetitiveness. Again, what seems a certain approach to the music quickly mutates and becomes something else as the song first flickers with energy, then combusts.

There are other detours throughout *Infinite Light*, too: on "Never Seen" the duo employs a trippy keyboard approach that reminds a bit of darker corners in the early '80s; "Dreamer" is a string-laden ballad—though not of the sappy, power ballad sort; and the melancholy duet "Honest Man" layers a distinctly western guitar over another tripping, spacey synth.

Despite the roaming nature of the songs, there are sounds that tie the tracks together, helping to give the impression of a cohesive whole. Webber's wavering voice is a defining feature throughout *Infinite Light*, her words cracking as she delivers them—"In a moment I could be gone / In a moment you could be gone too / Here is to now," she sings on "Waiting on the Sun to Rise"—allowing the music to sweep in and fill the void.

In some ways, the unwavering determination that opens the record and then carries it through to the end is exhausting, despite *Infinite Light*'s relatively brief length of 35 minutes. And it's perhaps appropriate then that the closing track, "Take it Home," with its otherworldly keys and, again, Webber's gripping voice—"Take it home and listen to a sad song"—leading into gradual, sweeping strings that could chip away at a heart of stone as they ebb and flow, giving the number an added weight but then lifting the burden off and letting it all subside into the fade out.

And when it's all played out, there's a lingering feeling of displacement, the wide swath of sounds conjuring up something entirely new in the wake, something difficult to describe, save to say that it is stunning. **V**

Happy
Kiss. Bang.
(Independent)
★★★★★



Happy's debut cleverly weaves together a range of folk styles, instrumentation, tempos and lyrics. Sherry-Le Wisor's breathy, a

times near-whisper vocals are reminiscent of both Martha Wainwright and Lucinda Williams' stylings, while an accordion and B3 organ accompany the rich, yet simple and catchy, songwriting. "Fishin'" sees the group perfect its "weave," Wisor's vocals balancing the instrumentation of Robin Hunter, Graham Guest and Al Pickard beautifully. No two songs cover the exact same ground, making for a broad scope that showcases the group's wealth of songwriting prowess, as opposed to consistent flow. Nonetheless, an impressive debut EP from one of Edmonton's finest musical collaborations

MIKE CARTH

// MICHAEL@VUEWEEKLY.COM

Blue Roses
Blue Roses
(XL)
★★★★★



Laura Groves' voice—as well as her haunting lyrics—is at the heart of *Blue Roses*. Her melodies are subdued but never devoid of rising action as they drift through soundscapes constructed of pianos, acoustic guitars, strings and other quietly contemplative instrumentation—"Cover Your Tracks" features the briefest of tinkling percussion, coupled with a few plucked strings and intricate layers of voices, and the track is indicative of Groves' welcome approach throughout.

EDEN MUNRO

WILLIAMSON@VUEWEEKLY.COM

Gordie Tentrees
Mercy or Sin
(Independent)
★★★★★



Gordie Tentrees sounds older than his years on *Mercy or Sin*. Yeah, that's a statement that is too often used as shorthand for "sounds like the ol' folks," but most of the time it actually means something more along the lines of "sounds like a museum piece." But in Tentrees' case there's no question that he means—and understands—every word that he sings and every note that he plays throughout his latest record. He's got a clear eye on the themes that run through southern roots music—death and desperation and damaged hearts abound—but Tentrees delivers everything he does with conviction. (His band deserves plenty of credit, too, for playing and sometimes co-writing the songs with as much heart as Tentrees himself.) As far as deep roots go, it's hard to ask for much more than this.

EDEN MUNRO

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Share
Slumping in Your Murals
(Forward Music Group)
★★★★☆



If someone's never been to Nova Scotia, the music that comes out of there would paint a picture that it's grey all the time, but not really minds. Putting your head down and getting to work seems to be the order of the day. Share's *Slumping in Your Murals* has that resigned vibe to it, moving forward somewhat tentatively at times but always with plenty of optimism. With glass-gargling vocals, quiet instruments that nonetheless have the ability to step out when they need to, and a confessional feel, *Slumping in Your Murals* feels like that moment you see your ex-girlfriend for the first time and she has a new haircut that looks great—and you don't.

EDEN@VUEWEEKLY.COM

Nebula
Heavy Psych
(Fet.)
★★★★☆



Originally released as a tour-only offering last year, Nebula's latest EP is now seeing a proper release through The Blue Records, and it deserves it. Stoner rock, heavy psychedelia, call it what you want—or just ignore the labels and sit back with closed eyes and a nodding head while the solos cut back and forth across the speakers on opener "Pulse," or while the guitars threaten to disintegrate beneath the weight of metaphorical tons of distortion on "Aphrodite," or maybe even as the band gets its Sabbath-esque boogie on for "Crown of Thorns." It's heavy, sludgy and a worthy descendent of Black Sabbath.

EDEN@VUEWEEKLY.COM

Still Life Still
Girls Come Too
(Arts & Crafts)
★★★★☆

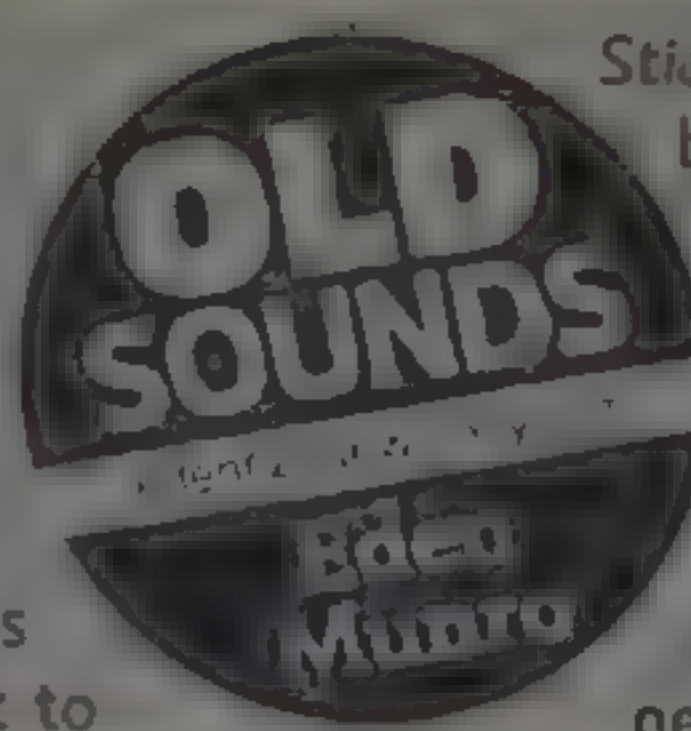


Having got together when they were 10 years old—nearly a decade ago—the members of Toronto's Still Life Still are nothing if not super tight. Intricately weaving together their instruments into punchy, lock-step arrangements that drive forward nearly relentlessly, the band sticks to a vibe that is more melancholy than party hearty. It should come as no surprise then that the king of intricate, layered melancholy, Broken Social Sciences' Kevin Drew, co-produced the album. With songs about how growing up isn't exactly the easiest thing in the world, this is the perfect album for listening to on headphones while your partner takes it out downstairs.

RYAN BIRTLES
// RYAN@VUEWEEKLY.COM

ALBUM REVIEWS

The Rolling Stones
'Get Yer Ya-Ya's Out!'
The Rolling Stones in Concert
(Decca)
Originally released: 1970



If Internet rumours are to be believed—and everyone knows that if it's on the Net it's got to be true, right?—then the Rolling Stones' 1970 live outing, 'Get Yer Ya-Ya's Out!' *The Rolling Stones in Concert*, is not really an accurate document of the band on the stage.

Of course, sometimes there is truth in the rumours, and a little bit of digging can reveal what's behind



the closed doors. In the case of 'Get Yer Ya-Ya's Out!', it turns out that there's audio evidence available that indicates that the album may have undergone a little studio trickery after the initial recordings had been captured in November 1969 during the band's American tour.

An exhaustive catalogue of the differences between the officially-released album and bootleg copies of what is purported to be an acetate featuring early mixes by producer Glyn Johns can be found at fingerprint-file.com/stones/f/r-fucker.html. It's enough to say that, judging by the comparison between the two recordings, it certainly seems plausible that, at the very least, a decent amount of editing took place between the November recordings and the September 1970 release of the album, with locations of between-song banter shifted and a complete verse edited out of the final version of "Sympathy for the Devil," among other minor differences.

So it seems that the goal was not to capture a near-exact audio document of the band during this period, but to use the Rolling Stones' live prowess as a basis for what is ultimately an album just as valid as 1969's *Let it Bleed* or 1971's

Sticky Fingers, the records that bookend 'Get Yer Ya-Ya's Out!'. What the album purports to do is to draw a line in the sand between the old Stones, the band that the late Brian Jones had been a pivotal member of, and the new Stones with Mick Taylor

assuming guitar duties alongside Keith Richards.

The difference is apparent from the first notes of "Jumpin' Jack Flash," opening the disc in a far more muscular version than that on the original studio recording. Whereas *Let it Bleed* was a transitional album for the group, with Tay-

lor appearing on only two tracks and Richards handling most of the guitars himself, 'Get Yer Ya-Ya's Out!' introduces the new man while redefining the band's sound in a tougher mould: the acoustic guitar of "Love in Vain" becomes electric, and the studio version's mandolin is replaced by Taylor's heartbreaking slide guitar; "Stray Cat Blues" is slowed down and gets a mean-eyed snarl; and "Midnight Rambler" takes on a new life as it evolves from the percussion-bass-and-piano-driven take on *Beggars Banquet* into a toughened wasteland of guitars, Taylor wanting to add another track as the two take turns at the solos.

Interestingly, while Taylor is often cited as the Stones' lead player during his tenure, it's actually Richards who takes the majority of the solos here.)

Certainly there are more accurate representations of the Stones as a live band—there are several excellent recordings available from the '69, '72 and '73 tours when the band was at its torn-and-frayed best—but that's not what 'Get Yer Ya-Ya's Out!' is. No, this album—truly live or not—is the audible integration of Mick Taylor into the Rolling Stones. V

HAIKU

La Roux
La Roux
(Polydor)

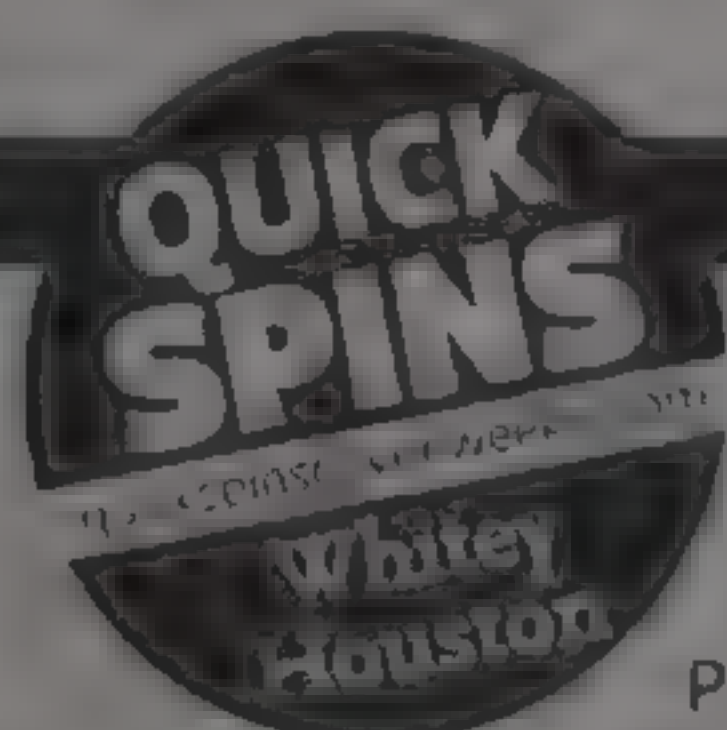
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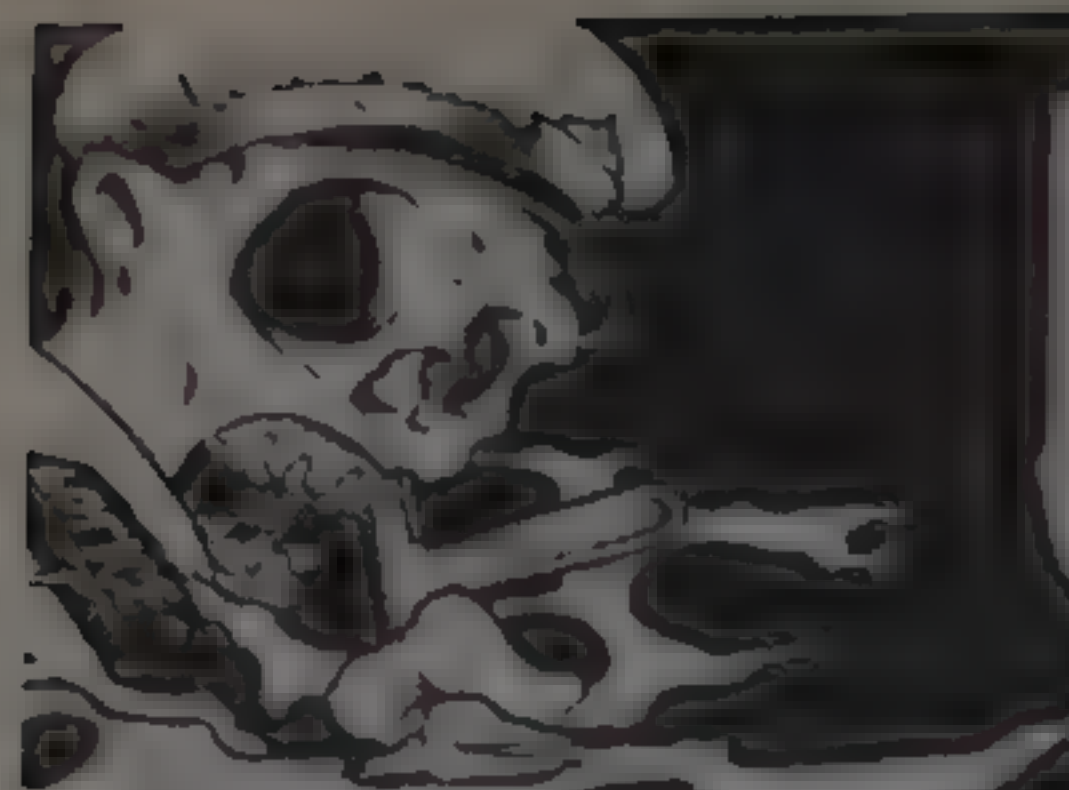
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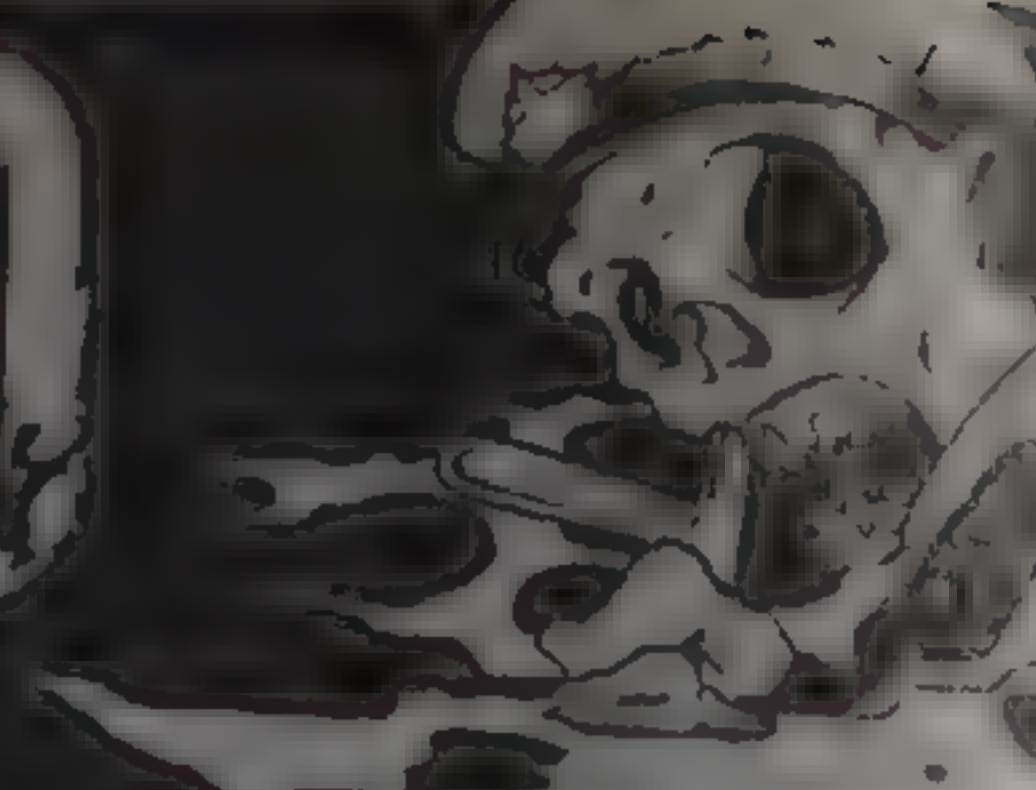
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HOROSCOPE

ARIES (Mar 21 - Apr 19)

I expect that you will soon stumble upon a key secret to your next masterpiece. And I'll be surprised if you don't discover a healing agent that will be effective in correcting an old mistake. In fact, Aries, I prophesy that in the coming week, you will have a sense that you're doing the smart thing at least 90 percent of the time. Sorry. I'm afraid to say that I have no sad, bad or mad news to deliver. If you're the type of person who thrives on cynicism, your immediate future may be pretty boring. If you're on the fence about the question of whether life is a gorgeous feast or a chaotic mess, your ability to deal with outbreaks of goodness will be supremely tested.

TAURUS (Apr 20 - May 20)

In Salmon Rushdie's story "The Prophet's Hair," a greedy man intentionally cripples his four sons when they're young, hoping to turn them into beggars who elicit profound sympathy and large cash donations. The plan is successful. His sons earn him a good income. Later, however, he comes into possession of a potent talisman—a strand of hair from the prophet Mohammed—and it magically heals the sons' ailments. They're no longer able to pull in big bucks, and grief descends upon the family. I bring this to your attention, Taurus, because I think there's a variation on these themes at work in your own life. A "magic charm" is available that could reverse or at least neutralize an old handicap. Do you have the pluck to surrender the questionable rewards that your impairment has brought you?



GEMINI (May 21 - Jun 20)

It should be an excellent week for potato chip breakfasts, rapid mood shifts and short-duration flirtations. The abundance of superficial exchanges that will be available to you could actually add up into something resembling meaningful breakthroughs. You will have the chance to explore the art of the five-minute epic conversation, as well as the science of giving a single look that speaks a million words. You cannot possibly plumb the bottomless depths of casual, frivolous, lightweight diversions, but you should try anyway.

CANCER (Jun 21 - Jul 22)

On the one hand, you may find yourself unable to flow as freely as you'd like to in the coming week. I foresee the possibility that your streaming currents will get dammed up in places, or else shunted into narrow conduits that constrict your natural surge. On the other hand, this could compel you to make more practical use of your emotional assets. The applicable metaphor is the harnessing of a turbulent river to produce massive amounts of hydroelectric power.

LEO (Jul 23 - Aug 22)

If you really knew how much you were loved, you would never cry again. A sublime relaxation would flood your nervous system, freeing you to see the beautiful secrets that your chronic fear has hidden from you. If you knew how much the world longs for your genius to bloom, the peace that filled you would ensure you could not fail. You'd face every trial with eager equanimity. You would always know exactly what to do because your intuition

would tell you in a myriad of subtle ways. And get this, Leo: a glimpse of this glory will soon be available to you.

VIRGO (Aug 23 - Sep 22)

First of all, my friend, you don't need any second-hand anything, let alone second-hand love. Second of all, dearest, you are hereby ordered not to hang around any third-rate situations where you feel like a fifth wheel. You understand? Thirdly, wonderful one, keep in mind that any eight ball you may fantasize that you're behind is just a figment of your own delusions. Fourthly, lover, I assure you that your sixth sense can now lead you—if you cleanse it of its superstition—to a place that is, if you have a good imagination, a suburb of the seventh heaven.

LIBRA (Sep 23 - Oct 22)

I got an interesting spam today. A company that said it was very proud of its high-quality work offered to sell me phony credentials that are impossible to distinguish from the real thing. What caught my attention the most were the degrees from Harvard and Stanford. I wouldn't mind having one of those up on my wall. But in the end, I decided that instead of paying the company \$230 for one of its excellent fakes, I'd simply make one myself. And instead of creating a degree from Harvard, I would have it be from a place where I have actually matriculated, namely the Raving Maniac Academy of Crazy Wisdom, which is the unruly school where I often find myself during my lucid dreams. I bring this up, Libra, because it would be an excellent time for you to make yourself a fancy fake diploma from whatever your equivalent is to my academy—you know, the source that

has been providing you with so much great teaching, even though it's not an official institution of higher education.

SCORPIO (Oct 23 - Nov 21)

A Slovenian adventurer named Martin Strel swam the length of the Amazon River in Brazil. It took him over nine weeks to travel more than 4800 kilometres. Previously he had breast-stroked his way down the entire Yangtze River in China, a distance of almost 4000 kilometres. He scoffed at the idea of conquering the River Nile in Egypt, however. "It's long, but not challenging enough," he said. "It is just a small creek." That's the spirit I hope you will summon in yourself during the coming weeks, Scorpio: a determination to take on only the most invigorating tests that require heroic levels of resourcefulness. Skip the lesser trials.

SAGITTARIUS (Nov 22 - Dec 21)

Ideally, you wouldn't even be reading this. You'd be white-water rafting along the Franklin River in Tasmania, or riding on "the train at the end of the world" in Tierra del Fuego, or observing Golden Bamboo lemurs in the rainforest of southeastern Madagascar. Ideally, Sagittarius, you'd be far away from any newspaper that carries my column. In fact, you'd be out of touch with all media, period. But since you are reading this, you must not be doing the ideal thing. So please do the next best thing: flee as far as possible from your usual haunts, your habitual influences and your customary comforts.

CAPRICORN (Dec 22 - Jan 19)

Make sure that no one except you will be able to tear asunder what you join together in the coming days. Tie knots that

will never slip. Build bridges that can't be burned. Send emails that cement new alliances and plug yourself into networks that are crackling with high-energy connections. Stock up on safety pins, staples, nails, tape, and glue. Be sticky, Capricorn! Just one caution: do not marry your fortunes to anyone unless they are willing to be your devoted, synergistic warrior as much as you are their devoted, synergistic warrior.

AQUARIUS (Jan 20 - Feb 18)

Don't whine and complain just because your guardian angel seems to be driving hard bargains lately. You're actually on better speaking terms now than you've been in some time. Before the sweeter talk can begin, though, the two of you still have to work out kinks left over from previous miscommunications. Besides, there's a method in your guardian angel's madness, a reason why she or he is driving hard bargains: she or he is testing you to see if you're willing and able to stretch your imagination to accommodate the rowdier blessings you'll soon be tempted with.

PISCES (Feb 19 - Mar 20)

Underdogs are on an upsurge. Topdogs are on a downswing. The rebels have something resembling God on their side. The masters merely have money and propaganda. It'll be an excellent week to launch strikes, boycotts and protests. It'll be prime time to say no to smiling manipulators. The best efforts, whether coming from you or the people you want to be close to, will always have at least a tinge of cheekiness. So now that you've read my spiel, please answer me this: are you going to sit there passively and grin as some feel-good tyrant tries to break off a chunk of your soul? ♾

BACK // 61

Talking from the bottom up

"I adore bottoming," my friend pronounces as the downtown café fills up with the lunch crowd. Mere metres away lanyarded ladies in waist-creased skirts and running shoes, change purses in hand, look over and smile. Although I would love to believe otherwise, they have no idea what he just said, their facial muscles just joyfully reacting to the infectious intonation in his voice.

My friend and I have met up to discuss his trials and tribulations in getting off. He's a bit of a stud; he frequently hooks up on-line and has become a pro at it. He starts his online conversations with potential sex partners by discussing likes, dislikes, deal-breakers and turn-ons long before either person leaves the keyboard. My friend is also responsible. He goes for STI testing every three months, endures the wisecracks from one particular nurse at the STD clinic and

makes sure he is taking care of his health so he can have a sexually adventurous life. Paramount for him is the use of condoms. Like me, he grew up already submerged in the age of AIDS. Rock Hudson was long dead by the time we began contemplating the power of our own jizz. We knew that cum could be awesome but it could also be deadly. With that in mind we entered our sexual adulthood with safe sex strategies in hand passed down from older lovers, mentors and brave teachers.

Condom use has never been negotiable for my friend and it was never an issue—until now. More frequently for the guys he meets online—some of them younger, some of them bisexual, some of them more experienced than him—condoms are arguable. This throws my friend for a loop. A tear begins in the lining of what he thought he knew.

Because of his allure, his sexiness and his persuasiveness he can get guys to wear a condom. But then one time he didn't. The guy came over, they played around and soon it was hammer time. He went to get the condom. The guy was reluctant and started giving cliché excuses. Finally he relented and put on a condom. They started going at it. My friend was already feeling off, having had to work to get the condom on. He looked back, pushed away and could see that the guy had taken the condom off.

Exits were pointed to, doors were slammed, texts were exchanged, emails sent and threats levelled. "Go get tested," my friend demanded. The guy initially refused, but eventually did so. Thankfully for both of them, he didn't have HIV or other STIs.

But that wasn't the only point. Trust had been broken, a violation had occurred. As a result he got sex-scared for a while, afraid to get back into the swing of things. Sex

wasn't supposed to be a war, but there he was feeling like it was him against them.

"All guys do these days," he laments "is ask, 'Are you clean?' Then the other person is expected to answer, 'Sure, I'm clean, let's bareback.' I feel like I am the only one asking guys out there to wear a condom and it makes me feel like a freak."

I don't think he should feel like a freak. I think he should be given a medal for manning up enough to have the conversation about condoms. I suggest with every new partner, and with every new experience with a partner you've slept with before, if either of you sleep around, there should be a talk about condom use. Make a choice for yourself understanding the ramifications of your choice, about whether to use condoms.

The same day I had coffee with my friend I ended up going to another friend's house for a dinner party. I brought up the topic of condoms and the conversation turned to the word barebacking, a word used exclusively to describe condomless anal sex between men. "Why is it only called barebacking when two men have unpro-

tected anal sex?" a friend asked. "We don't use it when we talk about men and a women." It was the partygoer's theory that the answer is the culture is using language to distance homosexual acts, even if they are the same, from heterosexual sex and further othering sex between men.

Seemingly absent from conversations around condomless anal sex are issues of trust, choice, love, consent and the difference between the fantasy of porn and the reality of flesh. Barebacking has either been demonized as a one-way ticket to being HIV+ or vaulted as the holy grail of new queer sex. This seeps into our queer heads and we feel the collective shame the culture puts on us of our natural inclinations, our older-than-time desires. We're made to feel that what we do needs to be policed, sanctioned, protected. What affect does this have on the gay male psyche? On how we exercise our desires? On how we treat one another? We need look no further than my friend's recent experiences of hooking up to see the answer. We need to talk about sex. We need to talk about condoms. We need to decide for ourselves, with ourselves. **V**

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Nothing ventured

I am straight (?), married 12 years and have always been faithful to my husband. Before we were together I had sex with a few boyfriends, nothing crazy. I used to have fantasies about women, though, like while trying to have an orgasm I would think about a woman going down on me instead. Not any particular woman, just a kind of idea of femaleness. But I never did anything about it, or even particularly thought I wanted to.

Now, though, my husband has a lot of business trips, so I'm alone a lot and lonely. I do have a girlfriend (I mean a friend who's a girl) who comes over a lot, and suddenly I find myself having those kind of fantasies about her in particular. Do you think I could have been a lesbian all along, or could be becoming one now? Or am I just bored? Should I have sex with

her, if she's interested?
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Andrea Nemerson

Dear Life:

Since you have no idea if she's interested and she probably isn't (the majority of random women would not be), it's probably moot. But let's say you were having a glass of wine (let's say it's the second glass of wine) and all of a sudden she offered you a back-rub and then suggested it would be better if you took your shirt off ... you know how these things go, at least in fantasy. Let's say you immediately complied, and things proceeded from there. Let's say you were compatible and it was great and your husband's still travelling a lot and you do it again. That's an affair. It doesn't matter that the other person is female—she is not your husband! You may be ready to experiment with bisexuality, or with this

one friend in particular, but are you ready to cheat on and lie to your husband? They're not the same thing!

You need to disentangle "bored and lonely" from "interested in women," and "interested in women" from "compelled to explore interest in women." It's entirely possible, for instance, to be fully bisexual and yet completely faithful to the one person you married or partnered. People do it all the time. They relegate one gender to fantasy and go on with their lives, just as other monogamous people do. When you chose one you lose one. You deal.

Not everyone does deal, of course, or can, or even should. You could be a lesbian who was in deep denial or seduced by the promise of "heterosexual privilege" and now needs to get out of there in order to live authentically. You could be a bisexual who can manage ethical non-monogamy and really need a girlfriend and not just a friend-girl, like the one you've got. I'm kind of guessing not, though. I'd put money on "bored and lonely." I'm betting, actually, that if that friend who drops

by were male, you'd be wondering if he'd like to give you that back-rub too.

I'm also wondering if your husband knows you're feeling this neglected. Maybe he could travel less, or take you along more, or pay more attention to you when he's home. If none of those do anything, and you're still thinking "Want woman!" you could always ask him if he's ever entertained that fantasy, you know the one, and would he maybe like to act it out, or maybe just hear about it after the fact, if you're not into sharing? These options would be complicated and process-intensive and require the sort of open communication that everyone pays lip-service to but few can really manage in practice, at least not without a lot of sobbing and door-slammings along the way. It can be done, though. People do it, and marriages survive it.

Marriages survive cheating too, actually. More spouses forgive, if not forget, than you'd think. It's one hell of a blow, though—a marriage needs special, Weeblelike powers to wobble and not

fall down. I'm not sure yours has them, what with the frequent separations and, frankly, your willingness to entertain the possibility of cheating without noticing that it's cheating. I worry.

If I were you I'd get some girl/girl porn (you can get something funky and home-made, with pubic hair, even, if you don't like the glossy fakey stuff) and a nice vibrator. That should address at least some of the boredom. I'm all for bisexuality and non-monogamy and threesomes and hiring a professional and sex parties and all the other options out there. In theory, anyway, it's all good. It's all risky, too, though, and if you're not up for risking the loss of your nice husband and your nice marriage than you probably want to stick with the nice vibrator. It's not that it will all blow up in your face the second you try to introduce a new person or element, it's just that it could. "Nothing ventured, nothing gained" is a good adage but it does have a corollary: "Nothing ventured, nothing lost!" And don't cheat.

Love, Andrea

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